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NEW YORK: MDCCCLXXXVII

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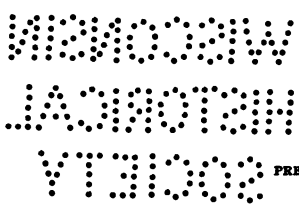

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WEDNESDAY AFTERNOON, MARCH 30TH, at 2.30 o'clock, at the above Galleries, STERLING SILVER, RICH BACCARAT GLASS, SÈVRES, COPELAND, FRENCH, AND CANTON CHINA TABLE SERVICES, etc. Catalogue Nos. 615 to 813*H*, inclusive.

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3. The Lots to be taken away at the Buyer's Expense and Risk on the morning following each session of the Sale, between 9 and 12 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

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6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

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WITH

BIOGRAPHICAL NOTES

ARTISTS REPRESENTED,

TOGETHER

WITH BIOGRAPHICAL NOTES, LISTS OF HONORS,

AND OTHER INFORMATION.

ACHENBACH (ANDREAS), . DÜSSELDORF

Born at Cassel, September 29, 1815. Pupil of Schirmer, Düsseldorf Academy. Member of the Berlin, Antwerp, and Amsterdam Academies. Knight of the Order of Leopold and of the Legion of Honor. Medals in Prussia and Belgium; in Paris in 1839, 1855, 1864 (when decorated with the Legion of Honor), 1867 (*Exposition Universelle*); in Philadelphia (Centennial Exposition), 1876, and in Munich, 1883.

No. 84—STORM AT SEA, ... Page 67

No. 162—FISHING SMACKS RETURNING TO SCHEVENINGEN, ... 88

No. 189—A COMING STORM, ... 94

ADAN (LOUIS ÉMILE), ... PARIS

Born in Paris, 1839. Pupil of Picot and Cabanel. Medals, Paris, 1875 and 1882.

No. 43—IN THE FLOWER GARDEN, . . . Page 54

ALVAREZ (DON LUIS), ... ROME

Born in Spain, pupil of Federico Madrazo.

No. 46—JEALOUSY, ... Page 54

BAKALOWICZ (LADISLAUS), . . POLAND

Born in Cracow, Poland. . Pupil of Academy of Warsaw.

No. 1—RICHELIEU'S CATS, ... Page 43
No. 81—THE INTERESTING BOOK, ... 67
No. 116—HENRY V., ... 75
No. 154—THE TOILET, ... 86

BAKKER-KORFF (ALEXANDER H.), HAGUE

Born at The Hague, August 31, 1824, Pupil of The Hague Academy, of Kruseman, and J. E. J. van den Berg. Died in Leyden, 1882.

No. 44—GOSSIP, SAIREY GAMP AND BETSY PRIG, Page 54

BAUGNIET (CHARLES), . . . BRUSSELS

Born in Brussels, 1814. Pupil of J. Paelinck and M. F. Willems. Member of Ghent Academy, 1836 ; appointed designer to the King of Belgium, 1841; Order of Leopold, 1843 ; Officer of the same, 1872. Member of the order of Isabella the Catholic of Spain, of Branche-Ernstein of Saxony, and of Christ of Portugal.

No. 9—THE VISIT OF THE GODMOTHER, . Page 45
No. 68—BLIND MAN'S BUFF, ... 61
No. 85—THE SECRET MISSIVE, ... 68
No. 163—THE LETTER, ... 88

BEARD (JAMES H.), N. A., . . . NEW YORK

Born in Buffalo, New York, 1814. Elected member of National Academy of Design, 1871.

No. 2—Brunette and Blonde, . . . Page 43

No. 153—There's Many a Slip, ... 85

BECKER (Prof. Carl Ludwig F.), Berlin

Born at Berlin, 1820. Pupil of the Berlin Academy, of Von Klöber, of Heinrich Hess, and Cornelius, and Pensioner of the Berlin Academy at Paris and Rome. Member and Vice-President of the Academy of Berlin. Member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. Officer of the Order of Leopold. Medals at Berlin, Vienna, Munich, and Paris.

No. 80—The Rendezvous, ... Page 66

BEYLE (Pierre Marie), . . . Paris

Born at Lyons, 1838. Medals, Paris, 1881, 1884.

No. 10—Odalisque and Parrot, . . . Page 45

BIERSTADT (Albert), N. A., . New York

Born in Düsseldorf, 1830. Brought to America at an early age. In 1853 he returned to Düsseldorf and entered the Academy there; afterward he also studied in Rome, Switzerland, and Germany. Elected a member of the National Academy in 1860, and later appointed Chevalier of the Legion of Honor, France. In 1867 he was sent to Europe upon a government commission, to make studies for a painting of the "Discovery of the North River by Hendrik Hudson." Several of his paintings are owned by the United States Government.

No. 31—Seal Rock, San Francisco, . . Page 51

No. 101—Natural Park and Lake, Southern California, ... 72

No. 138—Emerald Pool, White Mountains, 81

BLONDEL (JACOB D.), A. N. A., dec'd, NEW YORK

Born in New York, 1817. Pupil of William Page. The last years of his life were spent in misery and unhappiness. In deep poverty, he was too sensitive to make his wants known to his friends, and is said to have died of starvation in his studio in New York. Died, 1877.

No. 144—LITTLE RED RIDING HOOD, . Page 83

BODMER (KARL), ... PARIS

Born in Zürich, Switzerland, 1805. Pupil of Cornu. Medals, Paris, 1851, 1855, and 1863. Member of the Legion of Honor, 1876.

No. 135—SUMMER LANDSCAPE, . . . Page 80

BOLDINI (G.), ... PARIS

Born at Ferrara, Italy ; intimate friend of Fortuny.

No. 12—WAITING, ... Page 46

No. 79—THE WASHERWOMEN, . . . 66

No. 165—PARK OF VERSAILLES, 18TH CENTURY, ... 88

BONHEUR (FRANCOIS AUGUSTE), dec'd, PARIS

Born in Bordeaux, November 4, 1824. Son and pupil of Raymond B. Bonheur, who died 1853. Medals, Paris, 1852, 1857, 1859, 1861, and 1863. Member of the Legion of Honor, 1867. Died, February, 1884.

No. 142—ENVIRONS OF FONTAINEBLEAU, . Page 82

BONHEUR (Mlle. Marie Rosa), . Paris

Born at Bordeaux, March 22, 1822. Pupil of her father, Raymond B. Bonheur. Began by copying in the Louvre, afterwards made studies and sketches near Paris. Her first two pictures, exhibited at Bordeaux, 1841, attracted much attention, and were followed by others which established her world-wide fame. During the Franco-Prussian War, her studio and residence were respected by special order of the Crown Prince of Prussia. Since 1849 she has been director of the Paris Free School of Design for Young Girls, which she founded. Elected member of Antwerp Institute in 1868. Medals, 1845, 1848, 1855, 1867 (*Exposition Universelle*). Legion of Honor, 1865. Leopold Cross, 1880. Commander's Cross of Royal Order of Isabella the Catholic, 1880.

No. 217—The Horse Fair, ... Page 106

BONNEFOND (Jean Claude), dec'd, Lyons

Born in Lyons, 1790. Pupil of Révoil. Won first prize in Lyons School of Art, 1813. Director of Lyons School of Art, 1831. Medals, Paris, 1817, 1827. Legion of Honor, 1834. Died, 1860.

No. 112—The Blacksmith, . . . Page 74

BOSSUET (François Antoine), . Brussels

Born at Ypres, East Flanders, 1800. Pupil and professor of Brussels Academy. Member of Rotterdam and Pennsylvania Academies. Officer of the Order of Leopold and of the Portuguese Order of Isabella the Catholic.

No. 82—Spanish Landscape, . . . Page 67

BOUGUEREAU (William Adolphe), Paris

Born in La Rochelle, 1825. When very young, after passing through the College at Pons, where he showed an aptitude for drawing, Bouguereau was placed in a business house in Bordeaux.

While there, he attended, two hours a day, the drawing-school of M. Alaux. Treated contemptuously by his fellow-students on account of his unaristocratic business connections, Bouguereau nevertheless took the first prize at the end of the year, the award causing such excitement in the school that a riot was the consequence. Bouguereau then resolved to turn his attention to art, and after he had earned sufficient money by painting portraits at Saintonge, where his uncle was a priest, he went to Paris and entered the studio of Picot, and later *l'École des Beaux Arts*, where his progress was rapid. He gained the *Prix de Rome* in 1850, and then studied in Rome. Medals, Paris, 1855 (*Exposition Universelle*), 1857, 1867 (*Exposition Universelle*). Legion of Honor, 1859. Member of the Institute of France, 1876. Officer of the Legion of Honor, 1876. Medal of Honor (*Exposition Universelle*), 1878. Knight of the Order of Leopold, 1881. Grand Medal of Honor, Paris, 1885. Medal of Honor, Antwerp, 1885.

No. 73—Homer et Son Guide, . . Page 63

No. 102—The New-Born Lamb, . . . 72

No. 213—Return from the Harvest, . . 104

BOULANGER (Gustave R. C.), . . Paris

Born in Paris, April 25, 1824. Pupil of Jollivet and of Paul Delaroche. Won the *Prix de Rome* in 1849. Medals, 1857, 1859, 1863, 1878. Member of the Legion of Honor, 1865. Member of the Institute of France, 1882.

No. 30—The Appian Way, ... Page 50

BOUTIBONNE (Charles Édouard), Paris

Born at Buda-Pesth, Hungary, of French parents. Pupil of Winterhalter. Medal, Paris, 1847.

No. 119—Queen Elizabeth and Sir Walter Raleigh, ... Page 76

BRODIE (J. LAMONT), ... LONDON

No. 83—THE CONFESSION, ... Page 67

BROWN (JOHN LEWIS), ... PARIS

Born in Bordeaux. Pupil of Camille Roqueplan and Belloc. Medals, 1865, 1866, and 1867. Legion of Honor, 1870.

No. 25—THE START, ... Page 49

No. 26—THE DEATH, ... 49

BUTLER (GEORGE B., JR.), N. A., . NEW YORK

Born in New York. Studied under Thomas Hicks, New York, and Couture, in Paris. Painted with his left hand after losing his right arm in the Civil War. Made member of National Academy in 1873. Lives in Italy.

No. 118—A CAPRI ROSE, ... Page 76

CALAME (ALEXANDRE), dec'd, . . PARIS

Born at Vevay, 1810. Pupil of Diday. Medals, Paris, 1839, 1840. Legion of Honor, 1842. Member of St. Petersburg and Brussels Academies. Died, 1864.

No. 136—A MOUNTAIN TORRENT, . . Page 80

CAMPHAUSEN (PROF. W.), dec'd, DÜSSELDORF

Born in Düsseldorf, February, 1818. Pupil of the Düsseldorf Academy, Rethel, Sohn, and Schadow; Professor of Düsseldorf Academy since 1859; member of the Berlin and Vienna Academies; awarded Prussian gold medal for Art. Medals, Berlin and Vienna, 1873. Died, 1885.

No. 126—CHARLES I. AND OLIVER CROMWELL, Page 78

No. 155—CHARLES I. AS PRISONER, . . 86

CASANOVA-Y-ESTORACH (ANT.), PARIS

Pupil of Madrazo.

No. 8—PREPARING FOR A VISIT, . . . Page 45

CASTIGLIONE (GUISEPPE), . . . PARIS

Born in Naples. Studio in Paris.

No. 120—THE VILLA TORLONIA, . . Page 76

CHAVET (VICTOR), ... PARIS

Born at Pourcieux, near Aix, July, 1822. Pupil of P. Révoil and C. Roqueplan. Medals, Paris, 1853, 1855, and 1857. Legion of Honor, 1859.

No. 7—THE DUET, ... Page 45

CHELMINSKI (JAN), ... MUNICH

Born at Brzóstov, Poland, 1851. Pupil of Munich Academy and Franz Adam.

No. 75—OFF FOR THE HUNT, ... Page 65

No. 76—RETURN FROM THE HUNT, . . . 65

CHURCH (FREDERICK EDWIN), N. A., NEW YORK

Born at Hartford, Conn., March 14, 1826. Pupil of Thomas Cole. Member of National Academy of Design, New York.

No. 74—NIAGARA FALLS, FROM AMERICAN SIDE, ... Page 64

CLAIRIN (GEORGES JULES VICTOR), . PARIS

Born in Paris, 1843. Pupil of Picot and Pils, and of the *École des Beaux Arts*. Medal, 1882.

No. 63—CARNIVAL—VENICE, ... Page 60

CLASEN (KARL), ... DÜSSELDORF

Born 1812. Pupil of W. Schadow.

No. 121—QUEEN KATHARINE AND CARDINAL WOLSEY, ... Page 77

COMTE (PIERRE CHARLES), . . . PARIS

Born in Lyons, 1823. Pupil of Paul Delaroche, Horace Vernet, and Robert Fleury. Medals, 1852, 1853, 1855, 1857, and 1867. Legion of Honor, 1857.

No. 13—IN CONFIDENCE, ... Page 46

No. 47—INQUISITIVENESS, ... 55

CONSTANT (BENJAMIN JEAN JOSEPH), PARIS

Born at Paris, 1845. Pupil of Alexandre Cabanel and *École des Beaux Arts*. Medals, Paris, 1875, 1876. Legion of Honor, 1878; officer of the same, 1884. Medal, 1878 (*Exposition Universelle*).

No. 212—EVENING ON THE TERRACE, MOROCCO, Page 103

DAMSCHREUDER (T. T.), . . MUNICH

No. 77—THE CAVALIER'S STORY, . . . Page 66

DAUBIGNY (CHARLES FRANÇOIS), dec'd, PARIS

Born at Paris, 1817. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals, 1848, 1853, 1855, 1857, 1859, 1869. Legion of Honor, 1859; officer of the same, 1874. Died, 1878. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

No. 109—THE END OF THE MONTH OF MAY, Page 74

DE BRAEKELEER (FERDINANDUS), dec'd, ANTWERP

Born in Antwerp, February 19, 1792. Pupil of Antwerp Academy and of M. I. Van Brée. Obtained the great prize in 1819, and studied three years in Rome. Member of the Order of Leopold, and director of Antwerp Museum. Died 1883.

No. 62—THE SINGING LESSON, . . . Page 60

No. 156—GRANDFATHER'S VISIT, . . . 86

DE COCK (XAVIER), ... PARIS

Born in Ghent. Medal, Paris, 1857.

No. 14—COWS AT THE STREAM, . . . Page 46

DE CONINCK (PIERRE L. G.), . . PARIS

Born at Méteren (Nord), November 22, 1828. Pupil of Léon Cogniet. Won second *Prix de Rome*, 1855. Medals, Paris, 1866, 1868, and 1873.

No. 78—MY PET, ... Page 66

DE HUYSVEL (C. H.), . . . ANTWERP

No. 190—DUTCH INTERIOR, ... Page 95

DE JONGHE (GUSTAVE), . . . BRUSSELS

Born at Courtrai, February 4, 1828. Pupil of Navez. Gold medal at Antwerp, 1862, Paris, 1863.

No. 157—THE PET PARROT, ... Page 86

DE NITTIS (JOSEPH), dec'd, . . . PARIS

Born at Barletta, Italy, 1846, died at St. Germain, August 24, 1884. Studied under Gérôme and Meissonier. In the Salon of 1872 he gained great distinction by his "Road from Naples to Brindisi," and his "La Place des Pyramides," exhibited later, served to strengthen his reputation. Beside his pictures, he left many excellent pastels. Medals, Paris, 1876, 1878. Member of the Legion of Honor.

No. 48—FLIRTATION, HYDE PARK, . . Page 55

No. 110—BOIS DE BOULOGNE, RETURN FROM THE RACES, ... 74

DE NOTER (DAVID E. J.), . . . PARIS

Born in Ghent. Still life painter. Medals, Paris, 1845, 1852.

No. 15—LADY, FRUIT, AND OBJECTS OF ART, Page 47

No. 49—LADY, FLOWERS, AND OBJECTS OF ART, 55

DES GOFFE (BLAISE ALEXANDRE), . PARIS

Born in Paris, 1830. Pupil of Flandrin. Medals, Paris, 1861 and 1863. Member of the Legion of Honor.

No. 64—OBJETS D'ART, ... Page 60

DÉTAILLE (JEAN BAPTISTE ÉDOUARD), PARIS

Born at Paris, 1848. Favorite pupil of Meissonier. Exhibited at Salon, in 1868, his "Halt of Infantry," which received much praise, and in 1869 the "Rest During Drill at Camp St. Maur," which

established his reputation as one of the most popular military painters of the day. Medals, Paris, 1869, 1870, 1872. Legion of Honor, 1873; officer of the same, 1881.

No. 166—THE REST AT CAMP ST. MAUR, . Page 89

DUBUFE (ÉDOUARD), dec'd, . . . PARIS

Born at Paris, 1818. Pupil of his father and Paul Delaroche. Medals, 1839, 1840, 1844, 1855, 1878. Member of the Legion of Honor, 1853; officer of same, 1869. Died, 1883.

No. 35—THE CIRCASSIAN GIRL, . . . Page 52

No. 104—LADY AND PARROT, ... 72

No. 127—LOVE'S DIVERSION, ... 78

No. 214—THE PRODIGAL SON, ... 104

EGUSQUIZA (ROGELIO DE), . . . SPAIN

Born at Santander, Spain.

No. 6—A BRIGHT LOOKOUT, . . . Page 44

ENDER (EDWARD), ... VIENNA

Born in Vienna, in 1824. Pupil of his father, Johann E., and student in Vienna Academy.

No. 111—SCHILLER AT COURT OF WEIMAR, Page 74

ESCOSURA (LEON Y), ... PARIS

Born at Orviedo, Spain. Pupil of Jean Léon Gérôme, Paris. Commander of the Order of Isabella the Catholic. Chevalier of the Order of Charles III. of Spain, and of the Order of Christ of Portugal.

No. 34—HADDON HALL, ... Page 51

FAED (THOMAS), R. A., ... LONDON

Born at Burley Mill, Scotland, 1826. Studied with his brother, John, and in the School of Design, Edinburgh, under Sir William Allan. Was made an Associate of the Royal Scottish Academy in 1849. Went to London in 1852, and was made an Associate of the Royal Academy in 1861, and an Academician in 1864.

No. 16—PAPA'S COMING, ... Page 47

FERRIER (JOSEPH MARIE AUGUSTIN GABRIEL), ROME

Born at Nîmes, 1847. Pupil of Lecoq de Boisbaudran. Won grand *Prix de Rome*, 1872. Medals, 1876, 1878. Legion of Honor, 1884.

No. 40—MARGUERITE GOING TO CHURCH, . Page 53

FICHEL (EUGÈNE BENJAMIN), . . . PARIS

Born at Paris, 1826. Pupil of Paul Delaroche. Medals, Paris, 1857, 1861, 1869. Legion of Honor, 1870.

No. 3—THE ART CRITICS, ... Page 44

No. 105—GOING TO MASS, CHURCH OF SAINT SULPICE, 18TH CENTURY, . . 73

No. 147—AN AUDIENCE AT THE MINISTER'S, . 84

FORTUNY (MARIANO), dec'd, . . . ROME

Born in Reus, Catalonia, June 11, 1838. Pupil of the Barcelona Academy, of Palau, and of Claudio Lorenzalez. Chevalier of the Order of Charles III. Prize of Rome from Spain, 1856. At Rome, which became thenceforth his principal residence, he studied Raphael and made sketches of Roman life. In 1859 he was sent to Morocco by the government, to paint the incidents of General Prim's campaign. In 1866 he went to Paris, where, through Zamacoïs, he entered into business relations with Goupil; and then

to Madrid, where (1867) he married the daughter of Madrazo. The auction sale of the contents of his studio after his death realized $160,000. Died in Rome, November 21, 1874. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

No. 128—The Serpent Charmer, . . . Page 78

No. 208—The Beach at Portici, . . 100

FRANÇAIS (François Louis), . . Paris

Born at Plombières (Vosges), 1814. Pupil of Gignoux and of Corot. Medals, 1841, 1848, 1855, and 1867. Medal of Honor, 1878. Legion of Honor, 1853. Officer of the same, 1867.

No. 61—Ruins of Pompeii, ... Page 59

FRÈRE (Pierre Édouard), dec'd, . . Paris

Born at Paris, 1819. Pupil of Paul Delaroche. Medals at Paris, 1850, 1852, 1855. Chevalier of the Legion of Honor, 1855. Died, 1886.

No. 117—Dinner Time, ... Page 86

GALLAIT (Louis), ... Brussels

Born at Tournai, March 10, 1810. Pupil of Hennequin. Medals, 1835, 1848. Legion of Honor, 1841; Chevalier of the Order of the Cross of Oak, Holland; a Member of Brussels, Antwerp, Paris, Berlin, and Munich Academies; Prussian Order of Merit; Honorary Member of the Royal Academy, London; Grand Cordon of the Order of Leopold, 1881.

No. 24—Abelard and Heloïse, . . Page 49

GÉNISSON (Victor Jules), dec'd, . Paris

Born at St. Omer (Pas-de-Calais) in 1805. Died, 1860.

No. 42—Church Interior, ... Page 53

GÉRÔME (JEAN LÉON), ... PARIS

Born at Vesoul, France, 1824. Went to Paris in 1841, and entered the studio of Paul Delaroche, at the same time following the course of *l'École des Beaux Arts*. In 1844 he accompanied Delaroche to Italy. He made his *début* at the Salon of 1847. In 1853 and 1856 he traveled in Egypt and Turkey, studying closely the history and customs of those countries. Medals, Paris, 1847, 1848, 1855 (*Exposition Universelle*). Medal of the Institute, 1865. Medal of Honor (*Exposition Universelle*), 1867. Medals of Honor, 1874. Medal for Sculpture and one of the eight Grand Medals of Honor (*Exposition Universelle*), 1878. Legion of Honor, 1855; Officer of the same, 1867; Commander, 1878; Chevalier of the *Order de l'Aigle Rouge*, and Member of the Institute of France, 1878. Professor in *l'École des Beaux Arts*.

No. 60—THE CHARIOT RACE, . . . Page 58

No. 125—THE GLADIATORS, OR, POLLICE VERSO, 78

No. 191—UNE COLLABORATION, . . . 95

GIGNOUX (RÉGIS), N. A., dec'd, . NEW YORK

Born in Lyons, 1816. Pupil of Lyons Academy, and, in Paris, of *l'École des Beaux Arts*, and of Paul Delaroche; went to America in 1844; elected member of National Academy of Design in 1851; returned to France, 1870. Died, 1882.

No. 69—NIAGARA IN THE WINTER, . Page 61

No. 137—THE WHITE MOUNTAINS, . . . 81

GIRARD (FIRMIN), ... PARIS

Born at Poucin, France, 1838. Pupil of Gleyre. Medals, Paris, 1863, 1874.

No. 4—HELPING THE POOR, . . . Page 44

No. 167—FISHING, ... 89

GISBERT (ANTONIO), ... PARIS

Born at Alcoy, Valencia. Pupil of Madrid Academy. Director of S. Fernando Museum, Madrid. Medals, Paris, 1865, 1867. Officer of the Legion of Honor, 1870.

No. 169—FAUST AND MARGUERITE, . . Page 89

GOUPIL (JULES ADOLPHE), dec'd, . PARIS

Born in Paris, May 7, 1839. Pupil of Ary Scheffer. Medals, 1873, 1874, 1875, 1878. Legion of Honor, 1881. Died, April, 1883.

No. 49—LADY, FLOWERS, AND OBJECTS OF ART, ... Page 55

GRASHOF (OTTO), dec'd, . . DÜSSELDORF

Born at Prenzlau, Brandenburg, 1812. Pupil of Düsseldorf Academy under Schadow; became blind in 1861. Died in Cologne, 1876.

No. 129—THE CID, ... Page 79

GRAY (HENRY PETERS), P. N. A., dec'd, NEW YORK

Born in New York, 1819. Pupil of Huntington. Elected member of National Academy of Design, 1842; President of that Institution from 1869 to 1871. Died, November 12, 1877.

No. 17—HOLY FAMILY, ... Page 47

GUDE (HANS FREDERICK), . . DÜSSELDORF

Born in Christiania, 1825. Pupil of Andreas Achenbach and of Düsseldorf Academy, under Schirmer. Professor of same institution in 1854, of Art School at Carlsruhe in 1864, and of Berlin Academy in 1880. Member of Amsterdam, Rotterdam, Stock-

holm, Berlin, and Vienna Academies. Great Gold Medal in Berlin, 1852 and 1860, and Weimar, 1861. Medals, Paris, 1855, 1861, 1867.

No. 170—NORWEGIAN LANDSCAPE, . . Page 170

HART (JAMES MCDOUGAL), N. A., . NEW YORK

Born in Kilmarnock, Scotland, 1828. Brother of William Hart, N. A. Brought to America, 1831. Studied with Schirmer in Düsseldorf. Elected member of the National Academy, New York, 1859.

No. 55—LANDSCAPE AND CATTLE, . . Page 57

HART (WILLIAM), N. A., . . . NEW YORK

Born in Paisley, Scotland, 1822. Brother of James M. Hart, N. A. Brought to America, 1831. Elected a member of the National Academy, New York, 1858. One of the founders, and for several years President, of the American Water Color Society, and President of the Brooklyn Academy of Design at its foundation.

No. 106—THE GOLDEN HOUR, . . . Page 73

HASENCLEVER (JOHANN PETER), dec'd, DÜSSELDORF

Born at Remscheid, near Solingen, May 18, 1810. Pupil of Schadow. Member of Berlin, Düsseldorf, and Amsterdam Academies. Gold medal at Brussels. Died at Düsseldorf, December 16, 1853.

No. 130—THE POLITICIANS, ... Page 79

HERPFER (KARL), ... MUNICH

Born at Dinkelsbühl, Bavaria, November 30, 1836. Pupil of Munich Academy under Ramberg.

No. 107—THE GODFATHER'S VISIT, . . Page 73

HIDDEMANN (FRIEDRICH PETER), DÜSSELDORF

Born at Düsseldorf, 1829. Studied at Düsseldorf Academy under Theodor Hildebrandt and W. von Schadow. Medals at Vienna, 1873, and Philadelphia, 1876.

No. 45—COLUMBUS' TRIUMPHANT ENTRY INTO GENOA, ... Page 54

HILDEBRANDT (THEODOR), dec'd, DÜSSELDORF

Born in Stettin, July 2, 1804. Pupil of Berlin Academy and of Schadow. Professor of Düsseldorf Academy. Member of Berlin and Vienna Academies.

No. 70—LEAR AWAKENING FROM INSANITY, Page 62

HINTZ (JULIUS), ... DÜSSELDORF

No. 148—PREPARING FOR SCHOOL, . . Page 84

HOBBEMA (MEYNDERT), dec'd, . AMSTERDAM

Born, 1638. Died at Amsterdam, 1709. Dutch School; formed himself under the influence of Jacob van Ruisdael. Much neglected in his lifetime, and little esteemed, Hobbema now takes rank as one of the greatest masters of landscape painting.

No. 149—MOONLIGHT LANDSCAPE, . . Page 84

HOFF (KARL), ... DÜSSELDORF

Born in Mannheim, 1838. Pupil of Schirmer and Des Coudres, and of Düsseldorf Academy, under Vautier. Medals, Berlin, 1872;

Vienna, 1873. Honorary Member of Rotterdam Academy. Professor of Art School, Carlsruhe, in 1878.

No. 171—THE KIND GUARDIAN, . . Page 90

HÜBNER (KARL WILHELM), dec'd, DÜSSELDORF

Born in Königsberg, 1814. Pupil of I. Wolf, and, at Düsseldorf Academy, of Karl Sohn and Schadow. Honorary Member of Amsterdam and Pennsylvania Academies. Died in Düsseldorf, 1879.

No. 18—THE YOUNG MARRIED COUPLE, Page 47

No. 19—THE OLD MARRIED COUPLE, . 48

No. 173—THE SILESIAN WEAVERS, . . . 90

HUNTINGTON (DANIEL), P. N. A., NEW YORK

Born in New York, October 14, 1816. Pupil of Professor Morse and Henry Inman. Visited Europe in 1839, and again in 1844. Painted some of his most important works in Florence and Rome. Elected Associate Member of National Academy, New York, 1839, and National Academician in 1840; President, 1862, 1869, and 1877, and still holds the office.

No. 71—LADY WASHINGTON'S RECEPTION, Page 62

HUYSMANS (F. K.), . . . DÜSSELDORF

No. 134—ORIENTAL BAZAAR, ... Page 80

INGOMAR (G.), ... BRUSSELS

No. 5—TIRED OUT, ... Page 44

IRVING (J. BEAUFAIN), N. A., dec'd, NEW YORK

Born at Charleston, S. C., 1826. Pupil of Leutze, in Düsseldorf. Elected Member of the National Academy, New York, 1872. Died, 1877.

No. 150—ON GUARD, ... Page 85

JACQUE (CHARLES ÉMILE), . . . PARIS

Born at Paris, May 23, 1813. Early in life studied with a geographical engraver; later, spent seven years in the army, and worked two years in England as an engraver on wood. Is famous for his etchings as well as his paintings. Medals, Paris, 1861, 1863, 1864, 1867. Legion of Honor, 1867.

No. 172—LANDSCAPE AND SHEEP, . . Page 90

JACQUET (JEAN GUSTAVE), . . . PARIS

Born at Paris, May 25, 1846. Pupil of Bouguereau. Medals, 1868, 1875, 1878 (*Exposition Universelle*). Legion of Honor, 1879.

No. 103—AN EASTERN PRINCESS, . . Page 72

JIMENEZ Y ARANDA (JOSÉ), . SEVILLE

Born at Seville, Spain, 1832. Pupil of the Academy of Fine Arts, Seville. Medal, Munich, 1883.

No. 175—A SPANISH FAIR, ... Page 91

JOHNSON (EASTMAN), N. A., . NEW YORK

Born in Lovell, Maine, July 29, 1824. Began his profession by executing portraits in black and white when little more than a mere boy. He went abroad and studied two years in Düsseldorf, and

subsequently in Italy, Paris, and Holland. He remained four years at The Hague. Returned to America and opened a studio in New York in 1860. Elected a member of the National Academy the same year. Member of the Society of American Artists at its foundation.

No. 11—THE CONFAB, ... Page 46

KAEMMERER (FREDERIK HENDRIK), PARIS

Born at Ghent. Pupil of Jean Léon Gérôme, Paris. Medal, Paris, 1874.

No. 100—THE CROQUET PARTY, . . Page 71

KAULBACH (WILHELM VON), dec'd, MUNICH

Born at Arolsen, October 15, 1805. Pupil of Düsseldorf and Munich Academies, under Cornelius. In 1849, appointed Director of Munich Academy. He was an Officer of the Legion of Honor. Grand Commander of the Order of St. Michael. Commander of the Order of Francis Joseph, and Corresponding Member of the Institute of France and of several academies. Died in Munich, April 7, 1874.

No. 36—CUPID AND PSYCHE, . . . Page 52

KELLOGG (MINER K.), . . . LONDON

Born in Cincinnati. Has lived long in Florence and London, where he has painted a goodly number of heads, representing various picturesque national types—Circassian, Greek, Jewish, and Moorish. He has also painted portraits; among others, one of Gen. Winfield Scott, now in the City Hall, New York.

No. 108—AFTER THE BATH, . . . Page 73

KIESEL (KONRAD), . . . DÜSSELDORF

Born in Düsseldorf, 1846. Pupil, in Berlin, of Paulsen, and, in Düsseldorf, of Wilhelm Sohn.

No. 174—THE HAPPY MOTHER, . . Page 91

KNAUS (PROF. LUDWIG), . . . BERLIN

Born at Wiesbaden, October 10, 1829. Pupil of Jacobi, and the Academy of Düsseldorf, under Sohn and Schadow. Then studied in Paris till 1860. Afterward he allied himself with Lessing, Leutze, and Weber. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp, and Christiania. Medals, Paris, 1853, 1855, 1857 (*Exposition Universelle*), 1859. Medal of Honor, 1867 (*Exposition Universelle*). Legion of Honor, 1859; Officer of the same, 1867. Knight of Prussian Order of Merit. Medals, Berlin, Vienna, 1882; Munich, 1883. Weimar Gold Medal for Art. Professor in the Academy at Berlin from 1874 to 1884, when he resigned. Medal of Honor, Antwerp, 1885.

No. 205—THE CHILDREN'S PARTY, . . Page 99

LACHENWITZ (F. S.), . . DÜSSELDORF

No. 209—ELK PURSUED BY WOLVES, . Page 100

LAMBERT (LOUIS EUGÈNE), . . PARIS

Born in Paris, September 25, 1825. Pupil of Delacroix. Medals, 1865, 1866, 1870, 1878. Legion of Honor, 1874.

No. 176—CATS ON CUSHION "EN FAMILLE," Page 91

LELOIR (MAURICE), ... PARIS

Born in Paris, November 1, 1853. Pupil of his father, J. B. Auguste Leloir, and his brother, Louis. Medal, 1878.

No. 192—SUMMER PLEASURES, . . . Page 95

L'ENFANT DE METZ, ... PARIS

No. 198—THE DRAWING SCHOOL, . . Page 97

LESREL (A. A.), ... PARIS

Born at Genets (Manche). Pupil of Gérôme.

No. 20—THE BANDIT'S RUSE, . . . Page 48

LEU (PROF. AUGUSTE WILHELM), DÜSSELDORF

Born at Münster, March 24, 1818. Pupil of Düsseldorf Academy, under Schirmer. Member of Berlin, Vienna, Amsterdam, and Brussels Academies. Royal Professor. Belgian Order of Leopold. Gold Medals in Berlin.

No. 141—NORWEGIAN LANDSCAPE, . . Page 82

LEUTZE (EMANUEL), dec'd, . . DÜSSELDORF

Born at Würtemberg, Bavaria, May 24, 1816. Died in Washington, July 18, 1868. Came to America as a child, and, in Philadelphia, was instructed by John A. Smith. Went to Düsseldorf in 1841, and studied under Lessing. Also studied in Munich, Venice, and Rome. Finally settled in America, in 1859. Elected Member National Academy, New York, in 1860.

No. 113—PARADISE AND THE PERI, . . Page 75

LINDLAR (A.), ...

No. 114—A CASCADE, ... Page 75

LUCKX, ... DÜSSELDORF

No. 193—THE CAROUSAL, ... Page 95

MADOU (JEAN BAPTISTE), dec'd, . BRUSSELS

Born at Brussels, 1796. Pupil of François and the Brussels Academy of Art. Professor of Drawing in the Military School of Brussels, and Member of the Academies of Brussels and Antwerp. Medal, Paris, 1855. Legion of Honor, 1855. Knight of the Lion of the Netherlands and of the Order of Leopold. Died, 1877. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

No. 146—AT THE SHOEMAKER'S, . . Page 84

MADRAZO (RAIMOND DE), . . . PARIS

Born at Rome. Pupil of his father. Medal of the First Class (*Exposition Universelle*), Paris, 1878. Legion of Honor, 1878.

No. 66—LADY FEEDING PET MONKEY, . Page 61

No. 177—LA MARQUISE, ... 91

MEISSONIER (JEAN CHARLES), . PARIS

Born in Paris. Son and pupil of J. L. E. Meissonier. Medal, 1866.

No. 115—NICE, ... Page 75

MEISSONIER (JEAN LOUIS ERNEST), PARIS

Born at Lyons, 1813. He went to Paris when quite young, and was, for a time, a pupil of Léon Cogniet. First exhibited at the Salon in 1836. His picture, "A Dream" (1855), was purchased by Napoleon III. and presented to the late Prince Albert, of England. Medals, Paris, 1840, 1841, 1843, 1848. Grand Medal of Honor, 1855 (*Exposition Universelle*). One of the eight Grand Medals of Honor (*Exposition Universelle*), 1867; Grand Medal of Honor (*Exposition Universelle*), 1878. Legion of Honor, 1846;

Officer of the same, 1856; Commander, 1867; Grand Officer of the Legion, 1878. Member of the Institute of France, 1861. Honorary Member of the Royal Academy, London.

No. 65—CHARITY, ... Page 60

No. 131—AT THE BARRACKS, ... 79

No. 210—FRIEDLAND, 1807, ... 101

No. 211—PORTRAIT OF HIMSELF, ... 103

MERLE (HUGUES), dec'd, ... PARIS

Born at Saint Marcellin, France, 1822. Pupil of Léon Cogniet. Medals, 1861, 1863. Legion of Honor, 1866. Died, 1881.

No. 67—HAMLET AND OPHELIA, . . . Page 61

No. 124—BENEDICK AND BEATRICE, . . . 77

MEYER (JOHANN GEORG), dec'd, . . . BERLIN

Called, from his birthplace, Meyer von Bremen. Born October 28, 1813. Pupil of Sohn. Member of the Amsterdam Academy. Gold Medal of Prussia, 1850. Medals at Berlin and Philadelphia. Died, 1886.

No. 41—INDUSTRY, ... Page 53

No. 133—THE KIND SISTER, ... 80

No. 164—THE FIRST SORROW, ... 88

MICHETTI (FRANCESCO PAOLO), . PARIS

Born at Chieti about 1852. Pupil, in Naples, of Eduardo Dalbono; then studied in Paris. Lives at Francavilla a Mare, near Chieti.

No. 95—A MISTY MORNING, ROME, . . Page 70

MINOR (ROBERT C.), . . . NEW YORK

Born in New York, 1840. Studied in Paris, under Diaz, and in Antwerp, under Van Tuppen, Boulanger, and others. Member of the Society of American Artists.

No. 194—AUTUMN, ... Page 96

MOREAU (ADRIEN), ... PARIS

Born at Troyes. Pupil of Pils. Medal, Paris, 1876.

No. 23—GATHERING POND-LILIES, . . Page 49

MÜLLER (CHARLES LOUIS), . . . PARIS

Born at Paris, 1815. Pupil of Gros and Cogniet. Chevalier of the Legion of Honor, 1849. Medals, 1838, 1846, 1848, and Paris Exposition, 1855. Officer of the Legion of Honor, 1859. Member of the Institute of France, 1864.

No. 178—INNOCENCE, ... Page 92

MUNKÁCSY (MIHÁLY DE), . . . PARIS

Born at Munkacs, Hungary. Early in life he was apprenticed to a joiner. He first manifested a talent for art by painting on the wooden chests he made. Afterward became a pupil of the Düsseldorf Academy. Medals, Paris, 1870, 1874. Medal of Honor (*Exposition Universelle*), 1878. Legion of Honor, 1877; Officer of the same, 1878. Created an Austrian Baron, 1882.

No. 97—A VISIT TO THE BABY, . . Page 71

MURILLO (BART. SEBASTIAN), dec'd, SEVILLE

Born in Seville, 1618. Died there, 1682. From his first master, Juan del Castillo, Murillo learned the mechanical parts of his calling, and in 1639, when Castillo removed to Cadiz, earned his living by painting devotional pictures for the merchants, who bought

of him to sell in Spain. In this way he obtained sufficient means to allow him to go to Madrid, where he studied under Velasquez. Returning to Seville, he painted pictures for the Franciscan Convent, and in 1660 founded a public Academy of Art at Seville. Charles II. named him Court Painter. His death was caused by a fall from a scaffolding, which occurred when he was painting the upper part of his "Marriage of St. Catherine," for the Church of the Capuchin Friars, at Cadiz.

No. 182—Boy with Kettle, . . . Page 93

No. 184—Boy and Mouse-Trap, . . . 93

NICOL (Erskine), A. R. A., . . London

Born at Edinburgh, Scotland, 1825. Was apprenticed to a house painter in his native city, but studied art in his leisure hours in the "Trustees' Academy." Afterward taught drawing in the High School at Leith, and later in Dublin. Member of the Royal Scottish Academy and Associate Member of the Royal Academy of England. Many of his paintings, cleverly depicting Scotch or Irish character, have been engraved. Medal (*Exposition Universelle*), Paris, 1867.

No. 139—The Disputed Boundary, . . Page 81

OUTIN (Pierre), ... Paris

Born at Moulins, Allier. Pupil of Lecomte and Cabanel. Medal, 1883.

No. 96—On the Cliff, ... Page 70

No. 195—Good-by, Grandpa, ... 96

PALMAROLI (Vicente), . . . Paris

Born at Madrid, Spain. Pupil of his father, of F. M. K. Madrazo, and the Academy of Fine Arts, Madrid. Medal, *Exposition Universelle*, 1867.

No. 37—On the Terrace, ... Page 52

PARTON (ARTHUR), A. N. A., . NEW YORK

Born at Hudson, N. Y., March, 1842. Pupil of W. T. Richards, of Philadelphia. Visited Paris and London in 1870. Elected a Member National Academy, New York, in 1884.

No. 29—A MOUNTAIN BROOK, . . . Page 50

PAULSEN (PROF. FRITZ), . . . BERLIN

Born at Schwerin, May 31, 1838. Pupil of Düsseldorf Academy, and, in Munich, of Piloty. Professor in Berlin.

No. 196—A PRESENT FOR THE BABY, . Page 96

PILOTY (CARL THEODOR VON), dec'd, MUNICH

Born in Munich, October 1, 1826. Died there, July 21, 1886. Son of, and first instructed by, the lithographer, Ferdinand Piloty. Then pupil of Munich Academy, under Schnorr, and later under his brother-in-law, Karl Schorn. In 1856, became Professor of Munich Academy; from 1874, Director of same.

No. 72—THUSNELDA AT THE TRIUMPH OF GERMANICUS, ... Page 62

PINCHART (EMIL AUGUSTE), . . PARIS

Born at Cambrai. Pupil of Gérôme. Medal, 1884.

No. 28—SPRING, ... Page 50

POITTEVIN (EUGÈNE LE), dec'd, . PARIS

Born at Paris, 1806. Pupil of *l'École des Beaux Arts* and Louis Herseut. Chevalier of the Legion of Honor and of the Belgian Order of Leopold. Died, 1870.

No. 201—MASTER'S OUT, ... Page 97

POSE (EDUARD WILHELM), dec'd, DÜSSELDORF

Born in Düsseldorf, July 9, 1812. Died in Frankfort, 1878. Pupil of Düsseldorf Academy, under Schadow. Went with Andreas Achenbach to Munich; in 1836 to Frankfort; visited Belgium and Paris; spent three years in Italy, and, in 1842, settled at Frankfort.

No. 179—SWISS LANDSCAPE, ... Page 92

PREYER (JOHANN WILHELM), . DÜSSELDORF

Born at Rheydt, 1803. Studied in the Düsseldorf Academy. Passed several years at Munich, and then settled in Düsseldorf.

No. 151—FRUIT, ... Page 85

No. 197—FRUIT, ... 96

REMBRANDT VAN RYN, . AMSTERDAM

Born in Leyden in 1607; died in Amsterdam, 1669. He was early apprenticed to Jacob Isaacz van Swanenburg, a second-rate painter, for three years. Then followed six months' study with Peter Lastman, and about 1630 he went to Amsterdam, where he spent the remainder of his life. As an etcher and painter he holds a unique place in the history of art.

No. 183—HEAD, ... Page 93

RICHTER (ÉDOUARD), ... PARIS

Born in Paris. Pupil of Hébert and Bonnat.

No. 33—THE PRESENTS OF LALLA ROOKH, Page 51

No. 99—AN ORIENTAL PEDDLER SHOWING HIS WARES, ... 71

ROBIE (JEAN BAPTISTE), ... PARIS

Born at Brussels, 1821. Gold Medal at Brussels, 1848. Medals at Paris, 1851, 1863. Gold Medal, Hague, 1861. Officer of the Order of Leopold, 1869.

No. 59—FLOWERS AND OBJETS D'ART, . Page 58

ROFFIAEN (F.), ... BRUSSELS

No. 38—LOCH LOMOND, ... Page 52

SAAL (PROF. GEORG), dec'd, . . DÜSSELDORF

Born at Coblentz in 1818; died at Baden-Baden in 1870. Pupil of Düsseldorf Academy, under Schirmer. Several Medals and Orders. Court Painter to Grand Duke of Baden.

No. 204—WINTER LANDSCAPE, . . . Page 99

SCHLESINGER (HENRI G.), . DÜSSELDORF

Medals, 1840, 1841. Legion of Honor, 1860.

No. 93—PEEK-A-BOO, ... Page 70

SCHLOESSER (KARL), ... PARIS

Born in Darmstadt, 1836. Pupil, in Frankfort, of Jacob Becker, and, in Paris, of Couture; settled in London. Knight of Order of Merit. Medal, Vienna.

No. 98—THE FIRST SMOKE, ... Page 71

No. 203—THE YOUNG COOK, ... 98

SCHRADER (JULIUS), ... BERLIN

Born in Berlin, 1815. Pupil of Berlin Academy, and, under Schadow, of Düsseldorf Academy. Became Professor at Berlin Academy in 1848. Medals: at Berlin, 1844, Paris, 1855, Weimar and Vienna, (1873). Member of Berlin, Vienna, and Dresden Academies.

No. 202—ALEXANDER VON HUMBOLDT, . Page 98

SCHRŒDTER (ADOLF), dec'd, . DÜSSELDORF

Born at Schwedt, in the Uckermark, in 1805; died in Carlsruhe in 1875. Pupil of his father and of Berlin Academy, and in 1829 of Schadow, in Düsseldorf. Called to Carlsruhe as Professor in 1859. Retired in 1872.

No. 27—FALSTAFF AND HIS RECRUITS, . Page 50

SCHULTEN (ARNOLD), dec'd, . DÜSSELDORF

Born at Düsseldorf in 1809; died there in 1874. Pupil of Düsseldorf Academy in 1822–49, and formed, with other noted artists, the school of landscape painters which gave renown to the Rhenish Academy.

No. 58—SWISS LANDSCAPE, ... Page 58

SCHUSSELE (CHRISTIAN), dec'd, PHILADELPHIA

Born in Alsace about 1824; died in Merchantville, N. Y., in 1879. Pupil of Yvon in Paris. Eleven years Director of the schools connected with the Pennsylvania Academy.

No. 57—WASHINGTON IRVING AND HIS FRIENDS, ... Page 57

SIEGERT (AUGUSTE), dec'd, . . DÜSSELDORF

Born at Neu-Wied, 1820; died in Düsseldorf, 1883. Pupil of Düsseldorf Academy under Hildebrandt and Schadow in 1835–46.

Professor of that Academy in 1872. Member of Amsterdam Academy. Medal at Vienna.

No. 207—GRANDMOTHER'S VISIT, . . . Page 99

SIMONETTI (CAVALIERE ATTILIO), NAPLES

Born in Rome. Pupil of Fortuny. Professor in Naples.

No. 94—LA FEMME GALANTE, . . . Page 70

SOHN (KARL FERDINAND), dec'd, DÜSSELDORF

Born in Berlin, 1805; died in Cologne, 1867. Pupil of Berlin Academy, under Schadow, with whom he went to Düsseldorf in 1826, and to Italy in 1830. Became Professor at the Düsseldorf Academy in 1838.

No. 140—DIANA AND HER NYMPHS, . . Page 82

SOHN (RICHARD), ... DÜSSELDORF

Born in Düsseldorf in 1834. Pupil of that Academy, under Schadow and Jordan. Studied in Paris in 1867.

No. 199—AMUSING THE BABY, . . . Page 97

SONDERLAND (JOHANN BAPTIST), dec'd, DÜSSELDORF

Born at Düsseldorf, 1805; died there, 1878. Pupil of Düsseldorf Academy, under Schadow, and studied in Paris, Holland, and Frankfort.

No. 206—GOING TO MARKET, . . . Page 99

STEVENS (ALFRED), ... PARIS

Born at Brussels, 1828. Pupil of Navez in Belgium, and Roqueplan at Paris. Medals, Paris, 1853, and at *Expositions Universelle* of 1855, 1867, and 1878. Legion of Honor, 1863; Officer of same, 1867; Commander, 1878. Officer of the Order of Leopold. Commander of the Order of St. Michael of Bavaria. Commander of the Order of Ferdinand of Austria.

No. 56—AFTER THE BALL, ... Page 57

STEWART (JULES L.), ... PARIS

Resident of Paris. Born of American parents. Pupil of Zamacoïs, Gérôme, and Madrazo. Honorable mention, Salon, 1886.

No. 132—"WHEN MEN PROVE UNTRUE," Page 79

STIEPEVICH (V. G.), ... PARIS

No. 152—UNE DISSERTATION, . . . Page 85

STUART (GILBERT), dec'd, . . . BOSTON

Born in Narragansett, R. I., in 1755; died in Boston in 1828. Received instruction from Cosmo Alexander, a Scotch landscape painter, and went with him to Scotland in 1772. Studied a time at the University of Glasgow; then, after a visit in America, studied under Benjamin West. In 1792 he returned to America, where he was soon after honored by a recall by the Duke of Kent, who offered to send a war ship for him. This offer was declined.

No. 188—PORTRAIT WASHINGTON, . . Page 94

TAIT (ARTHUR F.), N. A., . . . NEW YORK

Born at Liverpool, England, 1819. Came to America in 1850, and settled in New York. Elected Member of the National Academy, New York, 1858.

No. 54—LOST IN THE SNOW, . . . Page 56

No. 91—GROUSE, ... 69

TITIAN, dec'd, ... VENICE

Born at Pilve di Cadore, in 1477; died in Venice in 1576. Real name, Tiziano Vecelli, or Vecellio. Learned rudiments of painting at Cadore; went to Venice at the age of nine or ten, and was apprenticed to an unknown artist, perhaps Sebastian Zuccati. He was thrown into daily intercourse with Gentile and Giovanni Bellini, Palma and Giorgione. In 1511 he entered the service of Alfonso I., Duke of Ferrara. There are no striking incidents in his life, which was one of unceasing labor. In 1530 he went to Bologna, where he met Charles V., who created him Count Palatine and Knight of the Golden Spur, by letters patent, bestowed many high privileges on him, and, both then and afterward, sat to him for his portrait. Taken in their totality, Titian's pictures fairly entitle him to be called the greatest of all painters.

No. 81—MADONNA AND CHILD, . . . Page 92

TORTEZ (VICTOR), ... PARIS

No. 92—THE PROMENADE, ... Page 69

TOULMOUCHE (AUGUSTE), . . . PARIS

Born at Nantes in 1829. Pupil of Gleyre. Medals, 1852, 1859, 1861, 1878. Legion of Honor, 1870.

No. 39—THE SERIOUS BOOK, . . . Page 53

No. 145—RESIGNATION, ... 83

TROYON (CONSTANTINE), dec'd, . . PARIS

Born at Sèvres, 1810. His parents wished him to be a painter of porcelain, but, after a time spent in the manufactory at Sèvres, he studied under Riocreux, and became a painter of landscapes and animals. Medals, Paris, 1838, 1840, 1846, 1848, 1855. Legion of Honor, 1849. Member of the Amsterdam Academy. Died, 1865. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

No. 50—CATTLE, ... Page 55

No. 180—LANDSCAPE AND CATTLE, . . . 92

VALLES (LORENZO), ... ROME

Born in Madrid. Medal at Centennial Exposition, Philadelphia, 1876.

No. 90—LA TENTATION, ... Page 69

VAN OS (GEORGIUS JACOBUS JOHANNES), dec'd, AMSTERDAM

Born at The Hague, 1776; died there, 1839. Son and pupil of Jan Van Os. Won prize in Amsterdam in 1809. Gold Medals, Paris; The Hague, 1841. Member of Amsterdam Academy.

No. 160—FLOWERS, FRUIT, AND MARBLE VASE, Page 87

VAN SCHENDEL (PIERRE), dec'd, BRUSSELS

Medals, 1844, 1847, 1855. Chevalier of the Order of Leopold of Belgium.

No. 53—THE NIGHT MARKET, . . . Page 56

VERBOECKHOVEN (EUGÈNE J.), dec'd, BRUSSELS

Born at Warneton (West Flanders), July 8, 1799. Medals at Paris, 1824, 1841, 1855. Legion of Honor, 1845. Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal. Decoration of the Iron Cross. Member of the Royal Academies of Belgium, Antwerp, and St. Petersburg. Died, 1881.

No. 38—LOCH LOMOND, ... Page 52

No. 51—SHEEP AND GOAT, ... 56

No. 89—THE FIGHT, ... 69

No. 158—ON THE ROAD TO MARKET, . . 87

VERHAS (JAN), ... BRUSSELS

Born at Termonde, Belgium. Medals at Philadelphia, 1876; Brussels, 1878; Paris, 1881; Vienna, 1882. Order of Leopold, 1879. Legion of Honor, 1881.

No. 88—FLOWERS, ... Page 68

VERNET (ÉMIL JEAN HORACE), dec'd, PARIS

Born in the Louvre, 1789. Pupil of Vincent. Director of the French Academy in Rome, 1828. Member of the Institute of France, 1863. Grand Officer of the Legion of Honor. Died, 1863.

No. 143—TRIUMPH OF JULIUS CÆSAR, . Page 82

WEBB (C. M.), ... DÜSSELDORF

No. 161—THE MISER, ... Page 87

WEBER (OTTO), dec'd, ... PARIS

Born in Berlin. Killed in Franco-Prussian War, 1870. Pupil, in Berlin, of Steffech, and, in Paris, of Couture. Medals, Paris, 1864, 1869; Utrecht, 1866.

No. 159—BAVARIAN COURTSHIP, . . . Page 87

WILLEMS (FLORENT), ... PARIS

Born at Lüttich, January 8, 1823. Medals at Paris, 1844, 1846, 1855; at Brussels, 1843. Chevalier and Officer of the Order of Leopold and Legion of Honor. Medal (*Exposition Universelle*), 1867. First-class Medal (*Exposition Universelle*), 1878.

No. 52—THE BRIDE, ... Page 56

No. 87—THE INVALID, ... 68

WINTERHALTER (F. XAVIER), dec'd, MUNICH

Born at Mengenschwand, in the Black Forest, 1806; died in Frankfort, 1873. Pupil of Munich Academy and of Stieler. Went, in 1828, to Carlsruhe, where he was made Court Painter. Medals, Paris, 1836, 1837, 1856. Legion of Honor, 1839. Member of the Order of Red Eagle, Würtemberg. Commander of the Order of Francis Joseph.

No. 32—SUSANNAH AND THE ELDERS, . Page 51

YVON (ADOLPHE), ... PARIS

Born at Eschweiler, Lorraine, in 1815. Pupil of Delaroche. Medals, Paris, 1848, 1855, 1857, 1867. Legion of Honor, 1855. Officer of the same, 1867.

No. 21—BATTLE OF INKERMAN, . . Page 48

No. 123—FROM SOLFERINO, ... 77

No. 215—THE GENIUS OF AMERICA, . 104

No. 216—THE GENIUS OF AMERICA, *replica*, 106

ZAMACOÏS (EDOUARD), dec'd, . . . PARIS

Born at Bilboa, Spain, 1843. Pupil of Meissonier. Made his début at the Salon of 1863. Medal, Paris, 1867. Died, 1871. Diploma to the Memory of Deceased Artists (*Exposition Universelle*), 1878.

No. 86—THE BEGGING MONK, . . . Page 68

No. 200—COURT JESTERS IN ANTECHAMBER, 97

ZIEM (FELIX FRANÇOIS GEORGE PHILIBERT), PARIS

Born at Beauns (Côte d'Or), February 25, 1821. Medals at Paris, 1851, 1852, 1855. Cross of the Legion of Honor, 1857.

No. 22—DOGE'S PALACE, VENICE, . . Page 48

No. 122—QUAI DEI SCHIAVONI, . . . 77

MODERN PAINTINGS

CATALOGUE.

FIRST NIGHT'S SALE.

WEDNESDAY, MARCH 23D, 1887, BEGINNING AT 7.30.

AT CHICKERING HALL.

*** Measurements given are in inches, the first figures indicating the *width* of the canvas or panel.

No. 1

Richelieu's Cats

10½ x 8½

LADISLAUS BAKALOWICZ, . . Poland

No. 2

Brunette and Blonde

22 x 27. Dated 1874

JAMES H. BEARD, . . . New York

No. 3

The Art Critics

16 x 13. Dated 1859

EUGÈNE BENJAMIN FICHEL, . Paris

No. 4

Helping the Poor

13 x 19. Dated 1876

FIRMIN GIRARD, ... Paris

No. 5

Tired Out

11 x 13. Dated 1875

G. INGOMAR, ... Brussels

No. 6

A Bright Lookout

13 x 25

ROGELIO DE EGUSQUIZA, . . Spain

No. 7

The Duet

10 x 12. Dated 1872

VICTOR CHAVET, ... Paris

No. 8

Preparing for a Visit

7 x 9½. Dated 1874

ANTONIO CASANOVA, . . . Paris

No. 9

The Visit of the Godmother

31 x 26

CHARLES BAUGNIET, . . . Brussels

No. 10

Odalisque and Parrot

40 x 28

PIERRE MARIE BEYLE, . . . Paris

No. 11

The Confab

12 x 22. Dated 1877

EASTMAN JOHNSON, . . New York

No. 12

Waiting

12 x 16. Dated 1874

G. BOLDINI, ... Paris

No. 13

In Confidence

18 x 22

PIERRE CHARLES COMTE, . . Paris

No. 14

Cows at the Stream

26 x 32. Dated 1874

XAVIER DE COCK, ... Paris

No. 15

Lady, Fruit, and Objects of Art

26 x 31

DAVID E. J. DE NOTER, . . Paris

No. 16

Papa's Coming

24 x 34. Dated 1859

THOMAS FAED, ... London

No. 17

Holy Family

20 x 24. Dated 1860

HENRY PETERS GRAY (DECEASED), New York

No. 18

The Young Married Couple

24 x 28. Dated 1851

KARL W. HÜBNER (DECEASED), . Düsseldorf

No. 19

The Old Married Couple

(Companion to No. 18.)

24 x 28

KARL W. HÜBNER (DECEASED), Düsseldorf

No. 20

The Bandit's Ruse

15 x 18. Dated 1874

A. A. LESREL, ... Paris

No. 21

Battle of Inkerman

44 x 18. Dated 1867

ADOLPHE YVON, ... Paris

No. 22

Doge's Palace, Venice

48 x 33

FELIX ZIEM, ... Paris

No. 23

Gathering Pond-Lilies

24 x 16. Dated 1873

ADRIEN MOREAU, ... Paris

No. 24

Abelard and Heloïse

20 x 26. Dated 1869

LOUIS GALLAIT, ... Brussels

No. 25

The Start

40 x 40. Dated 1870

JOHN LEWIS BROWN, . . . Paris

No. 26

The Death

40 x 40. Dated 1870

(Companion to above.)

JOHN LEWIS BROWN, . . . Paris

No. 27

Falstaff and his Recruits

44 x 33

ADOLF SCHRŒDTER, . . Düsseldorf

No. 28

Spring

34 x 50. Dated 1876

E. A. PINCHART, ... Paris

No. 29

A Mountain Brook

40 x 52. Dated 1875

ARTHUR PARTON, . . . New York

No. 30

The Appian Way

58 x 40. Dated 1874

G. R. C. BOULANGER, . . . Paris

No. 31

Seal Rock, San Francisco

58 x 37. Dated 1872

ALBERT BIERSTADT, . . New York

No. 32

Susannah and the Elders

46 x 64. Dated 1886

F. X. WINTERHALTER (DECEASED), . Munich

No. 33

The Presents of Lalla Rookh

42 x 33. Dated 1879

EDOUARD RICHTER, . . . Paris

No. 34

Haddon Hall

43 x 30. Dated 1876

LEON-Y-ESCOSURA, ... Paris

No. 35

The Circassian Girl

31 x 51. Dated 1867

ÉDOUARD DUBUFE (DECEASED), . . Paris

No. 36

Cupid and Psyche

36 x 27

WIL. VON KAULBACH (DECEASED), Munich

No. 37

On the Terrace

24 x 20

VICENTE PALMAROLI, . . . Paris

No. 38

Loch Lomond

48 x 28. Dated 1864

E. J. VERBOECKHOVEN (DECEASED), Brussels

F. ROFFIAEN, ... Brussels

No. 39

The Serious Book

24 x 32. Dated 1874

AUGUSTE TOULMOUCHE, . . Paris

No. 40

Marguerite Going to Church

31 x 49

GABRIEL FERRIER, . . . Rome

No. 41

Industry

18 x 22. Dated 1867

J. G. MEYER VON BREMEN (DECEASED), Berlin

No. 42

Church Interior

24 x 23. Dated 1852

VICTOR J. GENISSON (DECEASED), . Paris

No. 43

In the Flower Garden

13 x 16

LOUIS ÉMILE ADAN, . . . Paris

No. 44

Gossip

(Sairey Gamp and Betsy Prig.)

9 x 8½. Dated 1866

ALEX. HUGO BAKKER-KORFF, . Hague

No. 45

Columbus' Triumphant Entry into Genoa

70 x 46. Dated 1842

F. P. HIDDEMANN, . . Düsseldorf

No. 46

Jealousy

20 x 16

DON LUIS ALVAREZ, . . . Rome

No. 47

Inquisitiveness

13 x 17

PIERRE CHARLES COMTE, . . Paris

No. 48

Flirtation, Hyde Park

17½ x 13

JOSEPH DE NITTIS (DECEASED), . Paris

No. 49

Lady, Flowers, and Objects of Art

26 x 32

JULES ADOLPHE GOUPIL (DECEASED), Paris

DAVID E. J. DE NOTER, . . . Paris

No. 50

Cattle

36 x 29. Dated 1856

CONSTANTINE TROYON (DECEASED), Paris

No. 51

Sheep and Goat

42 x 32. Dated 1841

E. J. VERBOECKHOVEN (DECEASED), Brussels

No. 52

The Bride

26 x 37

FLORENT WILLEMS, . . . Paris

No. 53

The Night Market

(Moonlight and Candle-light effect.)

22 x 28

P. VAN SCHENDEL (DECEASED), . Brussels

No. 54

Lost in the Snow

28 x 36. Dated 1877

ARTHUR F. TAIT, . . . New York

No. 55

Landscape and Cattle

54 x 44. Dated 1875

JAMES M. HART, . . . New York

No. 56

After the Ball

28 x 39. Dated 1874

ALFRED STEVENS, ... Paris

No. 57

Washington Irving and His Friends

74 x 50. Dated 1863

"Washington Irving and his Literary Friends at Sunnyside" contains portraits from life of—

GEORGE BANCROFT,
J. FENIMORE COOPER,
JOHN P. KENNEDY,
WILLIAM CULLEN BRYANT,
RALPH WALDO EMERSON,
JAMES K. PAULDING,
WILLIAM H. PRESCOTT,
NATHANIEL PARKER WILLIS,
HENRY WADSWORTH LONGFELLOW,
NATHANIEL HAWTHORNE,
FITZ-GREENE HALLECK,
WILLIAM GILMORE SIMMS,
OLIVER WENDELL HOLMES,
HENRY T. TUCKERMAN.

C. SCHUSSELE, ... Philadelphia

No. 58

Swiss Landscape

62 x 42. Dated 1850

A. SCHULTEN, ... Düsseldorf

No. 59

Flowers and Objets d' Art

34 x 40. Dated 1870

JEAN BAPTISTE ROBIE, . . . Paris

No. 60

The Chariot Race

60 x 34

JEAN LEON GÉRÔME, . . . Paris

PARIS, *March* 14, 1876.
6 RUE DE BRUXELLES.

DEAR MR. STEWART:

My picture, "The Chariot Race," having been sent you two or three days ago, I will add a few words on the subject.

The scene occurs in the "Circus Maximus," the grandest monument of Rome, which is situated at the foot of the Palatine Hill, in such fashion as

that all the structures erected on the hill were contiguous to the Circus, thus giving a picturesque and imposing aspect to the whole.

The rectangular edifice at nearly the center of the picture is the "Septizonium," a seven-story building, as its name indicates; the object of which has never been known. There was another story in the time of Pope Sextus V., and during that era there was an engraving made of it, which we now possess, and which is of very great service in the restoration of the building.

In the upper part are the surrounding walls of the Palace of the Cæsars; a little further to the left is the residence of Augustus and the theater of that Emperor. From there, by a subterranean passage, he was able to reach his box, where the statue of Rome was located.

This restoration has been made in accordance with a plan of Ancient Rome, which was engraved on the stone pavement of a temple, and which has been conveyed to the Capitol; accordingly, there is an absolute fidelity both as to the location of the different monuments, and also, which is equally important, in regard to the dimensions, for it must be understood that the Circus would hold 150,000 spectators.

The Romans were passionately fond of the races; and the Circus had become just as much of a necessity to the multitude as food. One might well inscribe on this picture, as its epigraph, the verses of Horace:

> "There are who joy them in the Olympic strife
> And love the dust they gather in the course;
> The goal by hot wheels shunn'd, the famous prize,
> Exalt them to the gods that rule mankind."

These, my dear sir, are the details as concisely as I can give them, to which I add the assurances of my cordial regard and best wishes.

J. L. GÉRÔME.

No. 61

Ruins of Pompeii

53 x 38. Dated 1872

FRANÇOIS LOUIS FRANÇAIS, . Paris

No. 62

The Singing Lesson

54 x 38. Dated 1844

F. DE BRAEKELEER (DECEASED), . Antwerp

No. 63

Carnival—Venice

30 x 48

GEORGES CLAIRIN, ... Paris

No. 64

Objets d' Art

26 x 20. Dated 1877

BLAISE ALEXANDRE DES GOFFE, Paris

No. 65

Charity

18 x 24. Dated 1874

J. L. E. MEISSONIER, . . Paris

No. 66

Lady Feeding Pet Monkey

22 x 27

RAIMOND DE MADRAZO (DECEASED), Paris

(Presented by the artist to his friend, Edouard Zamacois.)

No. 67

Hamlet and Ophelia

46 x 66. Dated 1873

HUGUES MERLE, ... Paris

No. 68

Blind Man's Buff

50 x 36. Dated 1875

CHARLES BAUGNIET, . . . Brussels

No. 69

Niagara in Winter

96 x 48. Dated 1858

REGIS GIGNOUX (DECEASED), . New York

(See note attached to No. 137, "The White Mountains.")

No. 70

Lear Awakening from Insanity

69 x 70. Dated 1851

THEODOR HILDERBRANDT, . Düsseldorf

No. 71

Lady Washington's Reception

110 x 66. Dated 1861

DANIEL HUNTINGTON, . . New York

No. 72

Thusnelda at the Triumphal Entry of Germanicus into Rome

78 x 54

KARL THEODOR VON PILOTY, . Munich

Painted to order for the late A. T. Stewart, Esq. At the request of Emperor William was exhibited in Berlin before being sent to this country. The large painting now in the Munich Gallery was painted subsequent to the above.

The following description is by the painter, Piloty :

The Emperor Tiberius, surrounded by his Courtiers (Favorites, Councilors, Lictors, Senators, and Roman Women), has taken his place upon a tribune under a spread canopy, in order that the triumphal procession of Germanicus may pass before him.

Germanicus appears in the background upon a triumphal car, accompanied by his five sons, surrounded by Trophies of Victory, and is greeted by the applause and acclamations of the people who are to be seen at the Arch of Triumph.

In front of the car, reaching from the middle distance to the foreground of the picture, are the German Captives being led in chains. As principal figure of this group and of the picture walks Thusnelda, in the costume of the Germans, with her son Tumelicus (a child of three years), accompanied by nurse and an attendant. Before her is the Priest Libes, coupled (chained) together with Warriors, escorted by Roman Soldiers, who insult them. Behind Thusnelda are to be seen her brothers, leaders of the Cherusker, chained together, with bears, etc., etc. The foreground to the left is occupied by populace of Rome, who mock and insult Thusnelda.

Thusnelda, having been forcibly carried away from her husband Arminius, a German Prince, by her father, Segest, was, from reasons which appeared to him advantageous for his own personal interest and the condition of the Germans, betrayed and delivered into the hands of the Romans.

In the picture Tiberius has selected Segest to stand before the steps of his throne, from where he is forced to witness the shame of his own daughter; he is mocked by the Senators sitting near him, as they point to the prisoners below.

Strabo describes, as an eye-witness, this event; he, as well as Tacitus, although Romans, express plainly their sympathy for the devotion and love of country exhibited by Thusnelda, whose personality will ever be a subject of poetical matter for an artist.

The inclosed Photograph is a reproduction of the first hasty sketch made for the picture. (This Photograph will be presented to the purchaser of Painting.)

No. 73

Homer et Son Guide

56 x 82. Dated 1874

(Salon, 1874.)

WM. ADOLPHE BOUGUEREAU, . Paris

No. 74

Niagara Falls, from American Side

94 x 102. Dated 1867

(Awarded a medal, *Exposition Universelle*, Paris, 1867.)

FREDERICK E. CHURCH, . New York

SECOND NIGHT'S SALE.

THURSDAY, MARCH 24TH, 1887, BEGINNING AT 7.30.

AT CHICKERING HALL.

No. 75

Off for the Hunt

14 x 9½. Dated 1877

JAN CHELMINSKI, . . . Munich

No. 76

Return from the Hunt

14 x 9½. Dated 1877

JAN CHELMINSKI, . . . Munich

No. 77

The Cavalier's Story

28 x 20

T. T. DAMSCHREUDER, . . Munich

No. 78

My Pet

20 x 26

PIERRE DE CONINCK, . . . Paris

No. 79

The Washerwomen

20 x 13. Dated 1874

G. BOLDINI, ... Paris

No. 80

The Rendezvous

32 x 40

CARL BECKER, ... Berlin

No. 81

The Interesting Book

17 x 22

LADISLAUS BAKALOWICZ, . . Poland

No. 82

Spanish Landscape

37 x 30. Dated 1850

FRANÇOIS A. BOSSUET, . . Brussels

No. 83

The Confession

(Brigand Confessing Murder to Priest.)

48 x 42. Dated 1851

J. LAMONT BRODIE, . . . London

No. 84

Storm at Sea

54 x 36. Dated 1875

ANDREAS ACHENBACH, . Düsseldorf

No. 85

The Secret Missive

18 x 22

CHARLES BAUGNIET, . . Brussels

No. 86

The Begging Monk

21 x 15½. Dated 1877

ÉDOUARD ZAMACOÏS (DECEASED), . Paris

No. 87

The Invalid

29 x 39

FLORENT WILLEMS, . . . Paris

No. 88

Flowers

23 x 33. Dated 1873

JAN VERHAS, ... Brussels

No. 89

The Fight

(Wild Horse attacked by Lion.)

24 x 29. Dated 1855

E. J. VERBOECKHOVEN (DECEASED), Brussels

No. 90

La Tentation

29 x 22. Dated 1874

LORENZO VALLES, ... Rome

No. 91

Grouse

36 x 44. Dated 1857

ARTHUR F. TAIT, . . . New York

No. 92

The Promenade—A Lady of Time of the Directory

32 x 50. Dated 1876

V. TORTEZ, ... Paris

No. 93

Peek-a-Boo

26 x 32. Dated 1859

HENRI G. SCHLESINGER, . Düsseldorf

No. 94

La Femme Galante

31 x 21. Dated 1874

CAVALIERE ATTILIO SIMONETTI, Naples

No. 95

A Misty Morning, Rome

38 x 31. Dated 1873

P. MICHETTI, ... Paris

No. 96

On the Cliff

40 x 24

P. OUTIN, ... Paris

No. 97

A Visit to the Baby

59 x 43. Dated 1879

M. DE MUNKACSY, ... Paris

No. 98

The First Smoke

30 x 42

KARL SCHLOESSER, ... Paris

No. 99

An Oriental Peddler Showing his Wares

32 x 41. Dated 1876

ÉDOUARD RICHTER, . . . Paris

No. 100

The Croquet Party

79 x 43

FREDERICK H. KAEMMERER, . Paris

No. 101

Natural Park and Lake, Southern California

43 x 65

ALBERT BIERSTADT, . . New York

No. 102

The New-Born Lamb

36 x 66. Dated 1873

WM. ADOLPHE BOUGUEREAU, . Paris

No. 103

An Eastern Princess

28 x 50. Dated 1878

JEAN GUSTAVE JACQUET, . . Paris

No. 104

Lady and Parrot

35 x 50. Dated 1871

ÉDOUARD DUBUFE (DECEASED), . Paris

No. 105

Going to Mass—Church of Saint-Sulpice, 18th Century

EUGÈNE BENJAMIN FICHEL, . Paris

No. 106

The Golden Hour

72 x 48. Dated 1875

WILLIAM HART, . . . New York

No. 107

The Godfather's Visit

68 x 58

KARL HERPFER, ... Munich

No. 108

After the Bath

72 x 58. Dated 1862

M. K. KELLOGG, ...

No. 109

The End of the Month of May

58 x 36. Dated 1870

C. F. DAUBIGNY (DECEASED), . . Paris

No. 110

Bois de Boulogne—Return from the Races

46 x 23

J. DE NITTIS (DECEASED), . . . Paris

No. 111

Schiller at Court of Weimar

58 x 40. Dated 1864

EDWARD ENDER, ... Vienna

No. 112

The Blacksmith

50 x 40. Dated 1822

JEAN C. BONNEFOND (DECEASED), . Lyons

No. 113

Paradise and the Peri

42 x 57. Dated 1858

EMMANUEL LEUTZE (DECEASED), Düsseldorf

No. 114

A Cascade

32 x 41. Dated 1850

A. LINDLAR, ...

No. 115

Nice

32 x 20. Dated 1873–74

JEAN CHARLES MEISSONIER, . Paris

No. 116

Henry V.

45 x 34

LADISLAUS BAKALOWICZ, . Poland

No. 117

Dinner Time

29 x 23

PIERRE ÉDOUARD FRÈRE, . . Paris

No. 118

A Capri Rose

24 x 41. Dated 1878

GEORGE B. BUTLER, Jr., . New York

No. 119

Queen Elizabeth and Sir Walter Raleigh

32 x 23. Dated 1875

CHARLES ÉDOUARD BOUTIBONNE, Paris

No. 120

The Villa Torlonia

46 x 30

GUISEPPE CASTIGLIONE, . . Paris

No. 121

Queen Katharine and Cardinal Wolsey

55 x 41

KARL CLASEN, ... Düsseldorf

No. 122

Quai dei Schiavoni

42 x 28

FELIX ZIEM, ... Paris

No. 123

From Solferino

62 x 34. Dated 1863

ADOLPHE YVON, ... Paris

No. 124

Benedick and Beatrice

Benedick. What, my dear Lady Disdain; are you yet living?

Beatrice. Is it possible disdain should die while she has such meet food to feed it as Signior Benedick? Courtesy itself must convert to disdain, if you come in her presence.

Much Ado About Nothing, Act I. Scene 1.

46 x 64. Dated 1876

HUGUES MERLE, ... Paris

No. 125

The Gladiators, or, Pollice Verso

58 x 40

JEAN LÉON GÉRÔME, . . . Paris

No. 126

Charles I. and Oliver Cromwell

62 x 44. Dated 1848

W. CAMPHAUSEN (DECEASED), . Düsseldorf

No. 127

Love's Diversion

33 x 51. Dated 1860

ÉDOUARD DUBUFE (DECEASED), . . Paris

No. 128

The Serpent Charmer

50 x 24. Dated 1864

MARIANO FORTUNY (DECEASED), . Rome

No. 129

The Cid

41 x 45. Dated 1835

OTTO GRASHOF (DECEASED), . Düsseldorf

No. 130

The Politicians

(Scene in a Prussian Café.)

32 x 16

Last work of the artist, who died 1853.

J. P. HASENCLEVER (DECEASED), Düsseldorf

No. 131

At the Barracks

17 x 23. Dated 1869

JEAN LOUIS ERNEST MEISSONIER, Paris

No. 132

When Men Prove Untrue

24 x 19. Dated 1877

JULES L. STEWART, . . . Paris

No. 133

The Kind Sister

20 x 25. Dated 1867

J. G. MEYER VON BREMEN (DECEASED), Berlin

No. 134

Oriental Bazaar

22 x 16

F. K. HUYSMANS, . . . Düsseldorf

No. 135

Summer Landscape

40 x 32

KARL BODMER, ... Paris

No. 136

A Mountain Torrent

39 x 47. Dated 1851

ALEXANDRE CALAME (DECEASED), . Paris

No. 137

The White Mountains

82 x 48

RÉGIS GIGNOUX (DECEASED), . New York

PARIS, 81 RUE DE MORNY,
CHAMPS ÉLYSÉES, *March* 6, 1876.

MR. A. T. STEWART.

DEAR SIR: I will not send any pictures to the Philadelphia Centennial, and I would be very glad to be represented at this exhibition by the two pictures you have by me, "The White Mountains," and the "Niagara," as I consider them my two most important works. I should be very much obliged to you if you would make at once the proper application. . . .

Very respectfully yours,
RÉGIS GIGNOUX.

No. 138

Emerald Pool, White Mountains

116 x 78. Dated 1870

ALBERT BIERSTADT, . . New York

No. 139

The Disputed Boundary

72 x 54. Dated 1869

ERSKINE NICOL, ... London

Mr. Nicol wished the above sent to the Centennial Exhibition, Philadelphia, 1876, stating that he "regarded 'The Disputed Boundary' as the greatest work he had ever painted."

No. 140

Diana and her Nymphs

74 x 90. Dated 1852

KARL FERD. SOHN (DECEASED), . Düsseldorf

No. 141

Norwegian Landscape

72 x 58. Dated 1850

AUGUSTE WILHELM LEU, . . Berlin

No. 142

Environs of Fontainebleau

(Woodland and Cattle.)

156 x 118

Masterpiece of the artist, from whom it was purchased direct.

F. AUGUSTE BONHEUR (DECEASED), . Paris

No. 143

Triumph of Julius Cæsar

172 x 50

E. J. HORACE VERNET (DECEASED), . Paris

THIRD NIGHT'S SALE.

FRIDAY, MARCH 25TH, 1887, BEGINNING AT 7.30.

AT CHICKERING HALL.

No. 144

Little Red Riding Hood

12 x 14

JACOB D. BLONDEL (DECEASED), . New York

No. 145

Resignation

9 x 11. Dated 1863

AUGUSTE TOULMOUCHE . . . Paris

No. 146

At the Shoemaker's

16 x 20. Dated 1872

JEAN BAPTISTE MADOU (DECEASED), Brussels

No. 147

An Audience at the Minister's

11 x 9. Dated 1870

EUGÈNE BENJAMIN FICHEL, . Paris

No. 148

Preparing for School

9 x 12. Dated 1877

JULIUS HINTZ, ...

No. 149

Moonlight Landscape

13 x 10

MEYNDERT HOBBEMA (DECEASED), Amsterdam

No. 150

On Guard

9 x 12

J. BEAUFAIN IRVING (DECEASED), New York

No. 151

Fruit

14 x 11½. Dated 1859

JOHANN WILHELM PREYER, Düsseldorf

No. 152

Une Dissertation

6 x 8

V. G. STIEPEVICH, ... Paris

No. 153

There's Many a Slip

22 x 28. Dated 1876

JAMES H. BEARD, . . . New York

No. 154

The Toilet

29 x 39

LADISLAUS BAKALOWICZ, . . Poland

No. 155

Charles I. as Prisoner

38 x 27. Dated 1849

W. CAMPHAUSEN (DECEASED), . Düsseldorf

No. 156

Grandfather's Visit

21 x 25. Dated 1854

F. DE BRAEKELEER (DECEASED), . Antwerp

No. 157

The Pet Parrot

34 x 30

GUSTAVE DE JONGHE, . . Brussels

No. 158

On the Road to Market

(Noonday Landscape, Sheep, Horses, and Cattle.)

42 x 33. Dated 1853

E. J. VERBOECKHOVEN (DECEASED), **Brussels**

No. 159

Bavarian Courtship

52 x 32

OTTO WEBER (DECEASED), . . . **Paris**

No. 160

Flowers, Fruit, and Marble Vase

28 x 36. Dated 1836

G. J. J. VAN OS (DECEASED), . **Amsterdam**

No. 161

The Miser

36 x 32. Dated 1863

C. M. WEBB, ...

No. 162

Fishing Smacks Returning to Scheveningen

28 x 30. Dated 1852

ANDREAS ACHENBACH, . Düsseldorf

No. 163

The Letter

18 x 22

CHARLES BAUGNIET, . . . Brussels

No. 164

The First Sorrow

12 x 16½. Dated 1868

J. G. MEYER VON BREMEN (DECEASED), Berlin

No. 165

Park of Versailles, 18th Century

32 x 18. Dated 1876

G. BOLDINI, ... Paris

No. 166

The Rest, during Drill, at Camp St. Maur, 1869

36 x 22. Dated 1869

ÉDOUARD DÉTAILLE, . . . Paris

Awarded a medal, Paris Salon, 1869, and established the reputation of the artist as one of the most popular military painters of France.

No. 167

Fishing

20 x 30. Dated 1876

FIRMIN GIRARD, ... Paris

No. 168

Young Lady and Fruit and Flowers

26 x 22

CHARLES BAUGNIET, . . . Brussels

DAVID E. J. DE NOTER, . . Brussels

No. 169

Faust and Marguerite

22 x 30

ANTONIO GISBERT, ... Paris

No. 170

Norwegian Landscape

36 x 26. Dated 1848

FREDERICK GUDE, . . . Düsseldorf

No. 171

The Kind Guardian

32 x 42. Dated 1873

KARL HOFF, ... Düsseldorf

No. 172

Landscape and Sheep

40 x 27

CHARLES ÉMILE JACQUE, . . Paris

No. 173

The Silesian Weavers

40 x 30. Dated 1844

KARL W. HÜBNER (DECEASED), . Düsseldorf

No. 174

The Happy Mother

16 x 21

KONRAD KIESEL, . . . Düsseldorf

No. 175

A Spanish Fair

34 x 24. Dated 1875

JOSÉ JIMENEZ-Y-ARANDA, . . Paris

No. 176

Cats on Cushion; "En Famille"

26 x 19

LOUIS EUGÈNE LAMBERT, . . Paris

No. 177

La Marquise

24 x 32

RAIMOND DE MADRAZO, . . Paris

No. 178

Innocence

28 x 40

CHARLES LOUIS MÜLLER, . . Paris

No. 179

Swiss Landscape

45 x 31. Dated 1848

E. W. POSE (DECEASED), . . Düsseldorf

No. 180

Landscape and Cattle

44 x 31

CONSTANTINE TROYON (DECEASED), Paris

No. 181

Madonna and Child

29 x 37

TITIAN (TIZIANO VECELLIO) (DEC'D), Venice

No. 182

Boy with Kettle

24 x 24

BARTOLOMÉ S. MURILLO (DECEASED), Seville

No. 183

Head

11½ x 14

REMBRANDT VAN RYN (DEC'D), Amsterdam

No. 184

Boy and Mouse-Trap

17 x 23

BARTOLOMÉ S. MURILLO (DECEASED), Seville

No. 185

Portrait, Lady of 18th Century

41 x 48

——— ———, ...

No. 186

Portrait, Female

39 x 53

——— ———, ...

No. 187

Portrait, Lady of 18th Century

41 x 53

——— ———, ...

No. 188

Portrait, Washington

24 x 30

GILBERT STUART (DECEASED), . Boston

No. 189

A Coming Storm

39 x 29

ANDREAS ACHENBACH, . . Düsseldorf

No. 190

Dutch Interior

30 x 25

C. H. DE HUYSVEL, . . . Düsseldorf

No. 191

Une Collaboration

27 x 19

Awarded Medal of Honor, Paris, 1874.

JEAN LÉON GÉRÔME, . . . Paris

No. 192

Summer Pleasures

24 x 15. Dated 1877

MAURICE LELOIR, ... Paris

No. 193

The Carousal

30 x 24. Dated 1843

—— LUCKX, ... Düsseldorf

No. 194

Autumn

36 x 53

ROBERT C. MINOR, . . . New York

No. 195

Good-by, Grandpa

26 x 32. Dated 1878

P. OUTIN, ... Paris

No. 196

A Present for the Baby

34 x 40

FRITZ PAULSEN, ... Berlin

No. 197

Fruit

22 x 15. Dated 1865

JOHANN WILHELM PREYER, . Düsseldorf

No. 198

The Drawing School

24 x 19

L'ENFANT DE METZ, . . . Paris

No. 199

Amusing the Baby

9 x 10

RICHARD SOHN, ... Berlin

No. 200

Court Jesters in Antechamber of the Louvre, Time of Henry III.

40 x 28. Dated 1867

ÉDOUARD ZAMACOÏS (DECEASED), . Paris

Portraits of the artist, and artist's friends, among whom are Jules Worms, Berne-Bellecour, Madrazo, and the artist's brother, L. de Zamacoïs.

From the Collection of Princess Mathilde.

No. 201

Master's Out

15 x 18

EUGÈNE LE POITTEVIN (DECEASED), . Paris

No. 202

Alexander Von Humboldt

51 x 61. Dated 1859

JULIUS SCHRADER, . . . Berlin

A. T. STEWART, ESQ. NEW YORK, *February* 27, 1863.

DEAR SIR: The portrait of Alexander von Humboldt this day delivered to you was purchased by me in fall of 1858, when partly finished, the head and hand and drapery being at the time complete, but the background remained unfinished until 1859. The illustrious subject of the painting died on the 6th of May, 1859, at which time the picture was at the foot of his bed. . . .

At the suggestion of Humboldt, Mount Blanc, at the left of the picture, and Chimborazo, on the right, were added.

The picture was received in New York in summer of 1859, and has ever since remained in my possession and has never been copied. The certificate of the artist which accompanies this letter speaks for itself. . . .

Yours truly, WM. AUFERMANN.

CERTIFICATE OF ARTIST.

I, the undersigned, hereby certify that the Oil Painting representing ALEXANDER VON HUMBOLDT, which was sold and sent to Mr. W. Aufermann to New York, was painted by me from life.

BERLIN, *June* 11, 1860.

JULIUS SCHRADER,
Professor and Member of the Board of the Royal Academy of Fine Art.

Signed in the presence of
HEINRICH SCHMIDT.

No. 203

The Young Cook

29 x 41

KARL SCHLOESSER, . . . Paris

No. 204

Winter Landscape

44 x 31. Dated 1845

GEORG SAAL (DECEASED), . . Düsseldorf

No. 205

The Children's Party; or, Cats' Christening

47 x 32. Dated 1868

LUDWIG KNAUS, ... Berlin

No. 206

Going to Market

33 x 20. Dated 1836

J. B. SONDERLAND (DECEASED), . Düsseldorf

No. 207

Grandmother's Visit

32 x 38

AUGUSTE SIEGERT (DECEASED), . Düsseldorf

No. 208

The Beach at Portici

53 x 29

Last work of the artist, who died before its final completion.

MARIANO FORTUNY (DECEASED), . Rome

PORTICI, *October* 9, 1874.

TO MONS. THE BARON DAVILLIER.

MY VERY DEAR FRIEND: I regret much to learn that you have been suffering, and that I have not been in Paris to keep you company, for if lacking wit to amuse you, I could at least distract you, by prattling about old curiosities. On the subject of my works, I will speak only of my picture, which is 1 meter 37 centimeters long by 0^{m} 72 high. There are a good many figures, and I don't exactly know what to call it, as it is in some degree an epitome of my summer's life. Could I not call it *Villégiature*—"Country Life"? In fact, there are women on the grass, bathers who are taking headers into the waves, the ruins of an old castle, the walls of a garden, the entrance into a village, etc., etc., all that in bright sunlight, not a single ray omitted; everything is fair and gay, and how could it be otherwise since we have so happily passed our summer? My picture is not yet finished; it wants a month's work yet.

* * * * * * * * *

Your Friend,

FORTUNY.

—*Life of Fortuny, Baron Davillier.*

M. Fortuny died November 21, 1874. This picture was purchased by the late Mr. A. T. Stewart, at the sale of the deceased artist's effects.

No. 209

Elk Pursued by Wolves

68 x 45. Dated 1850

F. S. LACHENWITZ, . . . Düsseldorf

No. 210

Friedland, 1807

96 x 54. Dated 1875

JEAN LOUIS ERNEST MEISSONIER, Paris

CORRESPONDENCE IN RELATION TO MEISSONIER'S GREAT PICTURE, "FRIEDLAND, 1807."

MY DEAR MR. STEWART:

I have delayed writing you because my letter must be a last adieu to a work of many years—an act of final separation.

You will comprehend why I wished to do so only at the last moment; as, however great may be my satisfaction to know you are to be its possessor, I can only part with it with pain—a picture which has been for so long a time the life and joy of my studio.

Le voila, that which will soon be in your possession, be good enough to receive as a friend; not as one that pleases at the first contact, and is then soon forgotten, but as one of those who, by intimate acquaintance, is loved more and more. Permit me to believe that when you are looking at this picture—on which I have bestowed all the science and experience I have been able to acquire in my art—your pleasure will constantly grow greater.

I have the conviction—which I do not express without a certain pride—that the value of this work will increase with time. What may or can be said of it will pass away, but the picture will remain, to be an honor to both of us; and although it can defend itself, yet, among the thousands of persons who have hastened to see it, many have done it injustice with a certain malevolent appreciation—still I have the right, having painted it with so much sincerity of purpose, to defend and explain it. Strange as this may appear, it must be done; because, however singular may be the fact, some, I understand, have not been pleased to go and see it for themselves, but have adopted the unfair judgment of others.

I did not intend to paint a Battle—I wanted to paint Napoleon at the zenith of his glory; I wanted to paint the love, the adoration of the soldiers for the great Captain in whom they had faith, and for whom they were ready to die.

I previously had represented, in the picture "1814," the heartrending end of the Imperial Dream—those men, only recently intoxicated with glory, now shown exhausted, and no longer believing in their invincible chief. My palette then did not have colors sad enough for the purpose—but to-

day, in "Friedland, 1807," wishing everything to appear brilliant at this triumphant moment, it seemed to me I was unable to find colors sufficiently dazzling. No shade should be upon the Imperial face, to take from him the epic character I wished to give him. The battle, already commenced, was necessary to add to the enthusiasm of the soldiers, and make the subject stand forth, but not to diminish it by saddening details. All such shadows I avoided, and presented nothing but a dismounted cannon and some growing wheat which would never ripen. This was enough.

The men and the Emperor are in the presence of each other. The soldiers cry to him that they are his, and the impassive Chief, whose Imperial will directs the masses that move around him, salutes his devoted army. He and they plainly comprehend each other, and absolute confidence is expressed in every face.

Such was the idea as it leaped from my brain at the first instant when I embodied the picture in thought; and which, in spite of the long time I have taken to put it on canvas, has always remained with me so clear and plain that I have never in any manner modified it.

As to the execution, only a painter (and one of great experience) can say what time, labor, and patience have been brought to bear upon this work to produce a single whole out of so many diverse elements. Only he can say how difficult it is, from such varied materials, to put aside all those artifices which so often are used in art to cover defects. The growing wheat is even proof of the difficulties I have encountered in covering it with the dust which hides so many things.

I said to you, at the beginning, and again let me repeat it, that I have faith in my work. Time will consolidate and strengthen it more and more, and I am also certain your enlightened love for art will protect it, in case there should be need.

Now, dear sir, let me close by offering you my portrait. You desired to have one, and I have had the pleasure of painting it for you myself. With it I trust you will speak of me more intimately, and will always be enabled to recall how much I am

Your devoted E. MEISSONIER.

POISSY, *January* 27, 1876.

NEW YORK, *February* 18, 1876.

MY DEAR MR. MEISSONIER:

It gives me pleasure to acknowledge the safe arrival of your superb picture, "Friedland, 1807," also your valued letter, with the portrait, as a souvenir of regard; which I shall always cherish and prize as coming "*from my friend Meissonier.*"

The grand painting each day develops such additional beauty and

interest that I am constantly deriving new enjoyments from its possession.

As you remark, the period of the picture, and the battle it recalls, represent the height of Napoleon's Imperial greatness, when confidence in his destiny was entertained not only by the French people, but by himself. The excitement of the troopers, and the calm face of the Emperor, surrounded by his Marshals, equally calm, and never dreaming of defeat, are all faithfully shown by you.

The beholder cannot but feel thrilled with the emotion and excitement the picture so faithfully illustrates, and the memory involuntarily reverts to a period when certainly the glory of France was at its zenith, and when the confidence of the Emperor in his future was at its highest elevation.

The labor and care, on your part, which the painting exhibits are remarked by all; and I may add that the work is one upon which you may rest your fame with perfect confidence.

Accept my sincere thanks for the fidelity with which you have completed this great work, and especially accept my thanks for the souvenir of your portrait which accompanied it.

Sincerely your friend,

ALEX. T. STEWART.

No. 211

Portrait of Himself

JEAN LOUIS ERNEST MEISSONIER, Paris

Presented by the artist to the late Mr. A. T. Stewart; mentioned in correspondence relating to "Friedland, 1807."

No. 212

Evening on the Terrace, Souvenir of Morocco

80 x 50. Dated 1879

BENJAMIN CONSTANT, . . . Paris

No. 213

Return from the Harvest

68 x 94. Dated 1878

WILLIAM ADOLPHE BOUGUEREAU, Paris

The commission for the above picture was placed with M. Bouguereau, by the late Mr. A. T. Stewart, in 1874, with the understanding that the painting was to be the artist's greatest work, and not a nude subject; the picture was not finished until after the death of Mr. Stewart. When finished in 1878, M. Bouguereau stated that he considered the work his masterpiece.

No. 214

The Prodigal Son

Three panels in one frame, respective sizes: 16 x 48, 90 x 48, and 16 x 48. Dated 1867

ÉDOUARD DUBUFE (DECEASED), . . Paris

A *replica* of the great picture that was exhibited at the *Exposition Universelle*, Paris, 1879, and which won the artist great fame. The original painting was brought to this country and exhibited with much success. It was destroyed by fire some ten or twelve years ago in Cincinnati. This fact should greatly enhance the value of the work to be sold.

No. 215

The Genius of America

35 x 22 feet

ADOLPHE YVON, ... Paris

The size of the above precludes it from being exhibited with the other paintings belonging to the collection.

The picture will be sold, deliverable to purchaser or his agent, from the Grand Union Hotel, Saratoga.

DESCRIPTION OF THE PAINTING.

"The painting tells its own story so completely and simply that it will be sufficient to indicate its principal points. In the center, the States of the Union are personified by beautiful maidens, grouped around two hand-in-hand figures, stately and noble, which represent the American Government. One, in a white and flowing robe, is the Republic; the other is Minerva, so long associated with wisdom, poetry, art, science, the manufactures of domestic life, and, above all, with the maintenance of peace, the basis of true national prosperity. They stand, graceful in their strength, on a triumphal car, drawn by lions, representing the solidity and sovereignty of the American Republic. The motto *E Pluribus Unum*, which tells the national history, is inscribed upon the car. In the distance the statue of the Father of his Country, first in peace as in war, is visible; grateful and loving citizens, who surround it, are bringing wreaths of laurel, to place on the pedestal suitable offerings of remembrance and affection. The winged messengers of eternal Fame linger in their heavenly flight, to proclaim to earth, air, and ocean the glory and might of the successful Republic, and to invite the nations to behold it.

"In the near center are the beautiful representatives of the States of the Union—the first thirteen which adopted the Declaration of Independence properly having the most prominent places before the car of triumph. Here there is no distinction of North and South. They fought, in the great contest which created the nation, side by side, as they are here represented. Between the great States of New York and Pennsylvania stands fair Virginia, and, on the other side, Massachusetts is posed between Louisiana and South Carolina, others being visible in the background.

"The accessories are various and expressive. Here, the Indian representatives of the aborigines of the great continent, "the stoic of the woods, the man without a tear," regard the wondrous scene with silent amazement and admiration; there, the colored race rejoice in their liberation; over on the opposite side, in fair contrast, while the sun is rising on the consummation of the great Centennial, vessels of many nations are bearing hosts of emigrants to the land of freedom, where Industry, Enterprise, Education, with equal laws and full religious toleration, unite to present, as in a visible vista, equality, wealth, and assured social position.

"The arts and sciences are represented by the implements of manufacture, mechanics, the arts, and literature, while fruits and flowers are the symbols of the earth's abundance; and, to complete the picture, one of our noblest rivers quenches the torch of War, and the spirits of the immortal founders of the Republic ascend to join in the Great Centennial. The canvas on which all of this is drawn is 22 by 35 feet, making, undoubtedly, the largest

and most complete allegorical picture ever exhibited on this side of the Atlantic.

"The picture was painted upon an order of the late Alexander T. Stewart, and was intended for the easterly end of his gallery. Proving too large for the space, it was not used, and when the Grand Union Hotel ball-room was designed, the plan adopted included a panel to receive this work."

No. 216

The Genius of America

60 x 36. Dated 1867

A replica of the above.

ADOLPHE YVON, ... Paris

No. 217

The Horse Fair

200 x 96. Dated 1853–55

MLLE. MARIE ROSA BONHEUR, . Paris

"Masterpiece of the artist, Salon, 1853; sold to Gambart & Co., London, and exhibited in that city and in Manchester in 1856. Purchased in 1857 by Mr. Wm. P. Wright, of Weehawken, New Jersey, and exhibited in New York city in October of that year; thence passed to Mr. A. T. Stewart; engraved when in Gambart's possession by Thomas Landseer, for whose use the artist painted a reduced copy, with some changes in details. This copy passed to Jacob Bell, who bequeathed it, in 1859, to the National Gallery, London. Mlle. Bonheur, preferring to be represented by

a better work, painted a third Horse Fair, which she offered to the National Gallery in place of the hastily executed sketch bequeathed by Mr. Bell, but the trustees deciding that they had no power to make the exchange, she contented herself with retouching the Bell picture."—*Cyclopedia of Painters and Paintings*, New York, 1886.

EUROPEAN CERAMICS

AND

MISCELLANEOUS OBJECTS

SALE MONDAY AFTERNOON, MARCH 28.

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

EUROPEAN CERAMICS.

ROYAL WORCESTER.

225 SMALL VASE, bottle shape, relief ornamentation of lotus flowers in gold and platina.

226 SMALL VASE, jar shape, ivory texture, neat ornamentation of vine and blossoms modeled in relief, in dull gold and silver.

227 BOTTLE VASE, Persian design, ivory finish, decorated with floral designs and butterflies in gold, silver, and platina.

218 VASE, bottle shape, ovoid body, with tall, slender neck, slightly spreading. Very fine texture and decoration; flowers painted in natural colors, blended with applied gold and platina. Height and diameter, 10 x 4½ inches.

229 EWER, antique design, griffin handle, finely modeled and finished in dead gold, decoration of autumn leaves, ivory texture.

230 VASE, representing a section of ivory tusk, fine relief ornamentation of pine-tree, serpent, frogs, etc., decorated in gold and colors. Height and diameter, 8 x 6½ inches.

231 BIBERON, lizard handle, finely modeled and finished in dead gold, ornamentation of owl on branch, painted in colors, ivory texture. Height and diameter, 9 x 6 inches.

232 VASE, jar shape, ivory texture, imitation of fabric tied around neck, fine decoration of rich-plumaged bird, branch of tree, etc., in applied gold and fine colors. Height and diameter, 8 x 6 inches.

233 VASE, flat ovoid shape, with tall, flaring neck, gilt handle, and bands with incised ornaments, delicately painted decoration of floral and vine designs, egg-shell texture and ivory finish. Height, 10 inches.

234 BASKET VASE, branches forming feet, and in relief, with wild roses painted in natural colors. Height and diameter, 8½ x 9 inches.

235 BOTTLE VASE, with tall, slender neck, semi-egg-shell texture and ivory finish, decoration of butterflies, etc., in gold, platina, and colors. Height, 10 inches.

236 SMALL PITCHER, reticulated panels and jeweled ornamentation, bamboo design handle, ivory finish, and semi-egg-shell texture.

237 BIBERON VASE, ivory finish, lizard in bold relief encircling vase and running up neck, orchids and butterflies painted in natural colors. Height and diameter, 12 x 7 inches.

238 PAIR VASES, straight form with pierced corners, panels of dark chocolate color glaze, with jeweled and applied gold ornamentation, have covers. Height and diameter, 18 x 5 inches.
2 pieces

239 EWER, bottle shape, with bold lizard in relief forming handle, and of dead gold finish, *verte antique* glaze, with applied ornamentation of paroquets, palm branches, etc. Height and diameter, 11 x 7 inches.

240 VASE, Persian design, tall bottle shape, with four handles and pierced panels, ornamentation in turquoise, coral pink, and gold. Height and diameter, 15 x 9 inches.

241 PITCHER VASE, antique design, ivory texture, ornamentation in gold, colors, and platina, and carved in relief, lizard handle. Height and diameter, 15 x 8 inches.

242 LARGE VASE, tall Persian bottle shape, with slender neck and cover, semi-egg-shell texture and ivory finish, decoration of morning-glory vine finely painted in natural colors and applied gold. Height and diameter, 21 x 10 inches.

243 LARGE VASE, beaker shape, carved and applied ornamentation of floral designs, grasses, etc., in gold, platina, and fine colors, bamboo design handles, ivory finish. Height and diameter, including pedestal, 19 x 10 inches.

244 BOTTLE VASE, with cover, antique Persian design, two handles at neck, ivory texture, jeweled, applied gold, and carved ornamentation. Height and diameter, 15 x 8 inches.

245 PAIR LARGE ETRUSCAN VASES, very fine shape and exceedingly fine ornamentation, medallions, Cupids, vines, and other designs carved in high relief, and decorated in finely blended colors, gold, and silver. Height and diameter, 22 x 12 inches. 2 pieces

ROYAL SÈVRES.

246 CUP AND SAUCER, *pâte tendre*, intricate reticulated ornamentation, pure white egg-shell texture.

247 —— ANOTHER, mug shape, rose pink glaze, finely painted pastoral subject in medallion, rich jeweled ornamentation.

248 BOWL, mounted in ormolu, Louis Philippe period, painted with floral designs and Cupids in fine colors, turquoise glaze, royal crest in gold.

249 PAIR VASES, tall cylindrical forms, with covers, figure and flowers finely painted in medallions, *bleu du roi* glaze, with gold and jeweled ornamentation, ormolu mountings and handles. Height and diameter, 12½ x 5½ inches. 2 pieces

250 COVERED VASE, urn shape, rich chocolate glaze, with slight gold bands. Height and diameter, 14 x 7 inches.

251 CENTER-PIECE, fine form and texture, rich *lapis lazuli* glaze, neat gold bands. Height and diameter, 10 x 12½ inches.

252 PAIR VASES, tall ovoid forms, with covers, *pâte tendre*, finely decorated by Sabourin; subject, the Seasons; turquoise blue glaze, with vine designs in gold, finely wrought ormolu mountings and ornaments. Height and diameter, 26 x 10 inches. 2 pieces

253 PAIR LARGE VASES, ovoid bodies, with spreading bases and necks, finely decorated with female figures, Cupids, landscape view, etc., "Spring and Summer," painted by C. Labarré; bands top and bottom of *bleu du roi* and gold, mountings and ornaments of ormolu, finely wrought. Height and diameter, 26 x 11 inches. 2 pieces

254 JARDINIÈRE, finely painted panels at sides, turquoise blue glaze, with applied gold and jeweled ornamentation, handsomely wrought ormolu mountings. Height and diameter, 13 x 19 inches. Louis Philippe's time.

255 PAIR MANTEL URNS, with covers, *pâte tendre*, *bleu du roi* glaze, with rich jeweled ornamentation, relieved by gold mountings, handles and ornaments of ormolu, finely wrought. Height and diameter, 14 x 6½ inches. 2 pieces

256 PAIR SMALL VASES, tall cylindrical shapes, with covers, *bleu du roi* glaze, with applied gold decoration, figures and flowers, finely painted in four medallions, which have jeweled borders, finely wrought ormolu mountings, handles, and ornaments. Height and diameter, 13 x 4 inches. 2 pieces

257 PAIR VASES, graceful cylindrical shapes, with splendid bases; in four medallions, painted in delicate colors, are Cupids and other figures, and flowers and butterflies; *bleu du roi* glaze, with delicate penciling in gold, chaste ormolu mountings, handles, and ornaments. Height and diameter, 14 x 4½ inches. 2 pieces

258 LARGE VASE, cylindrical shape, with flaring neck, rich *lapis* glaze, with slight gold bands and edge, base of onyx and finely wrought ormolu. Height and diameter, 29 x 13 inches.

259 PAIR LARGE VASES, tall ovoid forms, revolving on bases of ormolu and porcelain. Vases artistically decorated, with female figures, Cupids, foliage, etc., by C. Labarré; *bleu du roi* glaze top and bottom, with ornamentation in gold, handles and mountings of finely wrought ormolu. Height and diameter, 34 x 13 inches. 2 pieces

260 PAIR PEDESTALS, for the above, low form, upholstered in old red plush. 2 pieces

261 PAIR VERY LARGE VASES, *pâte tendre*, ovoid bodies, with graceful flaring necks of fluted design; in four oval-shape medallions, artistically painted by E. Apoil, are garden scenes, landscapes, etc.; subjects, "Painting" and "Music," and "Spring" and "Summer;" other portions of vases of turquoise blue glaze, ornamented with embossed gold, plinths, handles, and mountings of ormolu of artistic design. Height and diameter, 50 x 22 inches. 2 pieces

262 PAIR PEDESTALS, for the above, carved onyx, with gold gilt mountings and ornaments, square-shape tops and plinths. Height and diameter, 36 x 20 inches. 2 pieces

263 PAIR LARGE VASES, graceful ovoid shapes, with flaring necks and bases, *bleu du roi* glaze, with applied gold ornamentation; in four panels are pastoral scenes and flowers; ormolu mountings, handles, and bases. Height and diameter, 40 x 18 inches. 2 pieces

264 PAIR PEDESTALS, for the above, onyx, with gold gilt mountings and ornaments, column design, with revolving tops. Height and diameter, 45 x 14 inches. 2 pieces

265 SMALL VASE, with cover, rich *bleu du roi* glaze, ornamentation of birds and blossoms in applied gold and silver. Height and diameter, $7\frac{1}{2}$ x $4\frac{1}{2}$ inches.

266 SMALL VASE, graceful bottle shape, egg-shell texture, fine quality glaze in imitation of Chinese splash, gilt bronze mountings. Height and diameter, 7½ x 3½ inches.

MISCELLANEOUS EUROPEAN CERAMICS.

267 CUP AND SAUCER, Dresden porcelain, deeorated with pastoral scenes and flowers in fine colors. Augustus Rex mark.

268 PAIR SMALL VASES, "Coalport," jar shape, with covers, maroon glaze, with relief ornamentation of floral design in gold and platina. Height and diameter, 7½ x 4 inches. 2 pieces

269 CUP AND SAUCER, royal Berlin porcelain, King's period, semi-egg-shell texture, king's blue glaze. Portrait of Von Moltke in medallion.

270 PAIR VASES, French porcelain, ovoid shape, on tripods, decorated with birds, flowers, fruit, etc., in bright colors. Height and diameter, 8½ x 4½. 2 pieces

271 PITCHER, Berlin porcelain, rich gold gilt glaze, decoration of Cupids, etc., "Art" in medallion, figures in relief.

272 LITTLE VASE, "Coalport," Persian design of decoration.

273 PITCHER VASE, "Minton's," fine design and texture, turquoise blue and gold decoration, carved and relief ornaments. Height and diameter, 11 x 6 inches.

274 CUT-FLOWER HOLDER, oviform vase, with kitten and bird in relief, ornamentation of branch of blossoms in colors.

275 CUP AND SAUCER, Dresden porcelain, oviform cup, on feet, with cover, and serpent handle, gold glaze, with figures, flowers, and other subjects painted in bright colors over glaze, and in medallions.

276 —— ANOTHER, similar to above.

277 VASE, "Coalport," bottle shape, with griffin handles carved in bold relief, and gold gilt, decoration of India designs, in rich combination of colors. Height and diameter, 7½ x 5 inches.

278 CUP AND SAUCER, French porcelain, egg-shell texture, sea green glaze, with decoration of vine designs and coat-of-arms in gold.

279 SMALL COVERED JAR, "Crown Derby," canary yellow glaze, with maroon bands and applied gold ornamentation. Height and diameter, 7 x 4½ inches.

280 COVERED CUP AND SAUCER, "Capo di Monti" relief ornamentation of classical figures and flowers, decorated in colors.

281 EGG-SHAPE VASE, French faience, relief ornamentation, decorated in colors.

282 PAIR SMALL VASES, French faience, straight ovoid forms, with elephant-head handles, dull gold glaze, with figures and other ornamentation painted in bright colors, bronze mountings. 2 pieces

283 CUP AND SAUCER, French porcelain, sea green glaze, with kittens and grasses painted in medallions of delicate rose pink.

284 —— ANOTHER, same make, canary yellow glaze, and similar design of decoration as above.

285 TANKARD, "Capo di Monti" ornamentation of classical subject in high relief and decorated in colors, figure surmounting cover. Height and diameter, 14 x 6 inches, gold lined.

286 —— ANOTHER, smaller, ornamentation of Bacchanalian subject, gold lined.

287 PAIR MANTEL URNS, with covers, "Dresden" maroon glaze, with relief and other ornamentation in gold; in four circular-shape medallions are seaport scenes, figures, etc., finely painted. Height and diameter, 14 x 8 inches. 2 pieces

288 VASE, with cover, "Crown Derby," tall hexagonal shape, alternate vertical stripes of maroon and canary color glaze, over which is an ornamentation of floral and other designs in applied gold. Height and diameter, 11 x 4½ inches.

289 PAIR SMALL VASES, Etruscan pitcher shape, gold glaze, with blossoms in two shades of blue, jewel borders. 2 pieces

290 CUP AND SAUCER, "Capo di Monti," cup has two handles of coral design, and cover, relief ornamentation of classical subjects and flowers, painted in bright colors.

291 PAIR JEWEL STANDS, "Longwy" faience, mounted in gold gilt bronze. 2 pieces

292 CUP AND SAUCER, antique, "Derby Chelsea," neat decoration of festoons and detached roses.

293 PAIR VASES, French faience, egg design, relief ornamentation of flowers and butterflies, decorated in colors. 2 pieces

294 CARD BASKET, French faience, decoration of Japanese design, handles and mountings of bronze of similar design.

295 COVERED VASE, "Crown Derby," graceful bottle shape, with two handles of reticulated design, canary yellow and turquoise blue glaze, with ornamentation of floral designs in embossed gold. Height and diameter, 14 x 6½ inches.

296 MANTEL SET, small jardinière and two vases, French porcelain, mounted in finely wrought bronze, Chinese design. 3 pieces

297 BASKET, French faience, splash glaze, with finely modeled relief ornamentation of flowers.

298 PAIR VASES, low cylindrical shapes, royal Berlin porcelain, decorated with classical subjects, finely wrought bronze mountings, gold gilt. Height and diameter, 6 x 4½ inches.
2 pieces

299 BASKET, for cut flowers, French faience, design of folded leaf, stem forming handle, finely modeled rose in relief.

300 PAIR VASES, French porcelain, tall ovoid form, with flaring necks and bases, artistically painted and jeweled ornamentation. Height and diameter, 15½ x 7 inches. 2 pieces

301 PAIR VERY SMALL VASES, amphora shape, set in stands of Egyptian design, royal Berlin porcelain (K. P. M.), king's blue glaze, decorated with gold. 2 pieces

302 BOTTLE VASE, globular body, with tall, slender neck, Hungarian faience, richly decorated with gold over pink, and turquoise blue glaze, ring handles and open-work stopper. Height and diameter, 21 x 10 inches.

303 PAIR PITCHER VASES, Dresden porcelain, decorated with scenes after Teniers, king's blue glaze top and bottom, and gold gilt bronze mountings. Height and diameter, 22 x 5½ inches. 2 pieces

304 PAIR LARGE VASES, French porcelain, tall ovoid forms, Etruscan design, rich maroon glaze, with gold bands running around bodies, on which are finely painted classical subjects by Comtet. Height and diameter, 21 x 11 inches. 2 pieces

305 PITCHER VASE, Hungarian faience, antique design, decorated with floral designs in brilliant colors and gold, open-work band. Height and diameter, 22 x 11 inches.

306 FRUIT STAND, Dresden porcelain, leaf design, carved and gold gilt ornamentation.

307 PAIR VASES, "Crown Derby," low bottle shapes, Moorish design, richly ornamented with applied gold and delicate colors, over dark green glaze, open-work handles. Height and diameter, 12 x 11 inches. 2 pieces

308 PITCHER VASE, "Doulton" faience, decorated with chrysanthemum flowers painted in finely combined colors, gold clouded neck. Height and diameter, 10 x 5 inches.

309 JEWEL TRAY, "Longwy" faience, crackle texture, decorated with floral designs, gold gilt mountings.

310 BELL AND PLAQUE, Hungarian faience, ornamented with gold.

311 GROUP, French porcelain, children spinning top.

312 SMALL PITCHER, French faience, decorated in colors.

313 BASKET, French faience, ivory texture, floral designs finely modeled in relief.

314 MANTEL SET, Austrian glass, jardinière and two vases, enameled ornamentation of birds, flowers, and grasses, in brilliant colors, blended with gold. 3 pieces

315 PAIR MANTEL URNS, with covers, "Dresden," rich king's blue glaze with gold ornamentation; in four circular shape medallions are pastoral scenes, finely painted, relief ornaments. Height and diameter, 20 x 11 inches. 2 pieces

316 LARGE BUST, "Minerva," French porcelain, finely modeled and richly decorated. Height and diameter, 34 x 21 inches.

317 PEDESTAL, for the above, ebonized hard wood, carved and inlaid with brass, has onyx top, and inclosure and shelves beneath. Height and diameter, 40 x 14 inches.

318 VASE, Hungarian faience, bottle shape, antique design, turquoise glaze, with relief and open-work ornamentation. Height and diameter, 11 x 7 inches.

319 VASE, leaf design, ivory texture, delicately modeled flowers in relief. Height, 11 inches.

320 ORNAMENTAL PIECE, "Meissen" porcelain, "Cupid's Chariot."

321 JEWEL BOX, French faience, decoration of flowers and butterflies in colors.

322 PAIR VASES, "Longwy" faience, straight ovoid forms, birds and floral designs in medallions, turquoise and maroon corners. Height, 9 inches. 2 pieces

323 PAIR ASH TRAYS, French porcelain, shell design. 2 pieces

324 PAIR VASES, bottle shape, French porcelain, maroon glaze, with intricate relief ornamentation of hydrangea flowers, which are decorated in natural colors. Height and diameter, 13 x 9 inches. 2 pieces

325 FLOWER BASKET, French porcelain, leaf design, figures and flowers in relief, and decorated in colors.

326 CUPS AND SAUCERS, Berlin porcelain, turquoise glaze, portrait in medallion. 2 pieces

327 PAIR OF VASES, French faience, leaf design, ornamentation of pansy, flowers in bold relief. 2 pieces

328 PAIR OF VASES, similar to the above. 2 pieces

329 BIBERON VASE, Hungarian faience, Moorish design, relief and open-work ornamentation. Height and diameter, 15 x 11 inches. 2 pieces

330 FLOWER STAND, lotus design, buds and leaves in relief, in gold and platina.

331 LARGE VASE, French faience, turquoise blue glaze; in various medallions are birds and flowers and other designs, in imitation of Chinese. Height and diameter, 28 x 12 inches.

332 PAIR VASES, French faience, tall ovoid shapes, decoration of chrysanthemum flowers and morning-glory vines, in fine colors. Height and diameter, 22 x 9 inches. 2 pieces

333 CUP AND SAUCER, French porcelain, richly ornamented with gold and bright colors, cameo medallions, has morocco case.

334 DOG AND KITTEN, Parian and French porcelain. 2 pieces

335 COVERED BOWL AND SAUCER, Royal Worcester, finely decorated.

336 PAIR VASES, antique French porcelain, decorated with landscape views and figures, gilt bands. 2 pieces

337 MATCHSAFE, Parian china, female figure.

338 VASE, French porcelain, shape of lady's shoe.

339 PAIR MATCH STANDS, figures in relief, "Ready to Start." 2 pieces

340 PAIR VASES, French faience, flowers in relief. 2 pieces

341 PUG DOG, "Dresden."

342 FIGURE, French porcelain, "The Masquerader."

343 CAT, life size, "Dresden," pure white glaze.

344 PAIR LARGE MAJOLICA FLOWER POTS, fine relief ornamentation, rich cobalt blue glaze, with handles. Height and diameter, 12 x 15 inches.

345 JEWEL TRAYS, "Longwy" faience. 2 pieces

346 PAIR CANDLESTICKS, French porcelain, tall form, relief ornamentation, blue glaze. 2 pieces

347 —— ANOTHER PAIR, similar to the above, maroon glaze. 2 pieces

348 MAJOLICA EPERGNE, figures and floral designs in bold relief, and decorated in fine colors. Height and diameter, 32 x 17 inches.

349 PAIR FLOWER POTS, French faience, turquoise glaze, medallions and other ornamentation in relief, figures of mermaids for support. Height and diameter, 16 x 15 inches. 2 pieces

350 PAIR PEDESTALS, for the above, finely carved teak-wood, with India marble tops, inlaid. Height and diameter, 19 x 18 inches. 2 pieces

351 PAIR VASES, French porcelain, tall ovoid forms, with handles, rose pink glaze, ornamented with gold, figures, flowers, etc., finely painted in medallions. Height and diameter, 17 x 11 inches. 2 pieces

352 PAIR LARGE VASES, French porcelain, cylindrical shape, with flaring necks, very fine decoration of birds, flowers, vines, and other designs, painted in finely blended colors, borders of rose pink, and lace patterns delicately penciled in gold, ormolu plinths and top ornaments. Height and diameter, 21 x 8 inches. 2 pieces

353 PAIR PEDESTALS, for the above, carved mahogany, tall straight shape, with square tops, and shelf beneath, gilt feet. Height and diameter, 38 x 13 inches. 2 pieces

354 PAIR LARGE VASES, French porcelain, ovoid shape bodies, with graceful flaring necks, richly decorated with gold over deep blue glaze; in two panels are painted scenes from "Paul and Virginia;" open-work gold gilt handles. Height and diameter, 34 x 13 inches. 2 pieces

355 PAIR PEDESTALS, for the above, finely carved onyx, gold gilt mountings and ornaments, square shape plinths and revolving tops. Height, 42 inches. 2 pieces

MISCELLANEOUS OBJECTS,

CABINET SPECIMENS, ETC.

356 PAIR CANDLESTICKS, for two lights each, finely wrought bronze, figures of bears for supports. 2 pieces

357 TIME PIECE, watch movement, mounted in ivory case, gold gilt mountings, has thermometer and compass attached.

358 SMALL GROUP, in bronze and decorated, three figures in fancy costume.

359 RUSSIAN DRINKING-CUP, crystal glass, mounted in silver, of hand-cut open-work design, with spoon, old specimen, gold gilt.

360 JEWEL STAND, Austrian enamel, finely wrought bronze mounting and ornaments, reproductibn of antique.

361 PAIR CANDLESTICKS, Vienna gilt. 2 pieces

362 MATCHSAFE, design of kettle, Vienna gilt and engraved ornamentation.

363 PAIR SMALL VASES, French enamel, portraits of court beauties in medallions, gold gilt mountings. 2 pieces

364 JEWEL CASKET, French cloisonné enamel panels, and gold gilt bronze mountings, plush lined.

365 INKSTAND, bronze, gold gilt finish.

366 JEWEL STAND, shell, mountings of silver and gold gilt bronze, bird in relief.

367 BOUQUET HOLDER, French enamel, portrait of court beauties in medallions, gold lined.

368 JEWEL CASKET, crystal glass, with enameled ornamentation, Vienna gilt mountings.

369 TIME PIECE, mountings of fine Austrian enamel and bronze, antique design, classical subjects in medallions.

370 VASE, bottle shape, cameo glass, amber color, with floral designs and lace patterns in relief in white. Height and diameter, 12 x 6 inches.

371 RUSSIAN DRINKING-GLASS, with enameled holder and spoon.

372 CUP AND SAUCER, Limoges enamel, finely wrought gold gilt handle, and gold lined.

373 SCENT-BOTTLE, "Dresden" porcelain, exquisitely decorated.

374 SPOONS, carved crystal, Austrian enamel handles. 6 pieces

375 VINAIGRETTE, fine French enamel, with gold mountings.

376 TIME PIECE, watch movement, mounted in carved crystal case, Austrian enamel mountings and ornaments.

377 ASH TRAY, bronze and nickel finish, birds in relief.

378 PAIR CANDLESTICKS, tall forms, finely wrought silver bronze. 2 pieces

379 CARD STAND, *repoussé* brass, gold gilt finish.

380 PAIR BOUQUET HOLDERS, chalice shape, Austrian glass, fine enameled ornamentation. 2 pieces

381 JEWEL CASKET, carved black wood, with fine French enameled panels and gilt ornaments.

382 PAIR COLOGNE BOTTLES, jug shape, Austrian glass, finely enameled ornamentation of fern leaves in gold and colors. 2 pieces

383 JEWEL CASKET, fine French enamel, gold gilt mountings, plush lined.

384 ORNAMENTAL PIECE, covered vase, formed by a large ostrich egg, mounted in finely wrought silver. Height and diameter, 21 x 7 inches.

385 JEWEL STAND, Austrian enamel, shell design, finely wrought bronze support and handle.

386 MATCH BOX, French enamel, gilt mountings.

387 PAIR VASES, Bohemian glass, ornamentation of birds, flowers, and insects in various enamels and in high relief. 2 pieces

388 PAIR INDIVIDUAL SALT STANDS, silver, boy with wheelbarrow. 2 pieces

389 AUSTRIAN GLASS, two small specimens, vase and cup, enameled ornamentation. 2 pieces

390 BRONZE JEWEL STAND, monkey and clam-shell.

391 JEWEL STAND, shell, mountings of silver and gold gilt bronze, bird in relief.

392 JUG, Austrian glass, fine enameled ornamentation.

393 SILVERED BRONZE JEWEL STAND, mermaid with shell.

394 PAIR VASES, carved onyx. 2 pieces

395 BRONZE ASH RECEIVER, satyr and shell.

396 BOTTLE VASE, Besmees glass, embossed gold ornamentation of blossoms, pine-needles, etc., Japanese design. Height and diameter, 11 x 6 inches.

397 BOUQUET HOLDER, silver-plated stand, with four cut-glass holders.

398 BOWL AND CREAMER, Austrian glass, richly ornamented. 2 pieces

399 PAIR VASES, finely wrought bronze, Etruscan design. 2 pieces

400 CARVED IVORY VASE, chalice shape, hunting scene artistically carved in bold relief, *repoussé* silver mountings, cover, and ornaments. Height and diameter, 17 x 5½ inches.

401 VASE, bottle shape, Besmees glass, ornamented in embossed gold. Height and diameter, 7 x 5 inches.

402 FLAGON, crystal glass, with handsomely wrought silver mounting and ornaments. Height, 15 inches.

403 PAIR COLOGNE BOTTLES, Austrian glass, handsomely enameled ornamentation. 2 pieces

404 EASEL CLOCK, artistically decorated Sèvres porcelain panel, and finely wrought ormolu mountings, figures and other ornaments in bold relief, has morocco satin-lined case.

405 PAIR VASES, cylinders and plinths of Sienna marble, mounting, handles, and covers of ormolu, finely wrought, by Cornu. Height and diameter, 13 x 7 inches. 2 pieces

406 CARD STAND, Persian design, finely wrought bronze, with decorated porcelain tile inlaid. Height, 8 inches.

407 PAIR TAZZAS, carved onyx, mounted in finely wrought bronze, gold gilt, and enamel, by Cornu, Paris. Height and diameter, 8 x 7 inches. 2 pieces

408 JARDINIÈRE, Persian design, French bronze, relief and engraved ornamentation, gold gilt and silver finish. Height and diameter, 9 x 6 inches.

409 PAIR VASES, pilgrim bottle shape, French bronze, of similar design as the above. Height and diameter, 8½ x 9 inches. 2 pieces

410 PAIR BUSTS, in terra-cotta, "The Smile" and "The Frown." Height and diameter, 20 x 14 inches. 2 pieces

411 PAIR VASES, Baccarat crystal glass, flat ovoid shape, with intaglio ornamentation of birds, pine-tree, etc., finely wrought real bronze mountings. Height and diameter, 13 x 7 inches. 2 pieces

412 SET TUMBLERS, Austrian glass, of various colors and light texture, all richly ornamented with floral and other designs in various enamels and gold, has morocco and satin-lined case. 12 pieces

413 LIQUEUR SET, French crystal glass, of egg-shell texture, engraved and gilt ornamentation, comprises 6 liqueur bottles and 18 glasses, case of finely wrought gold gilt bronze and plate glass. From Baccarat, Paris.

414 PAIR LARGE JARDINIÈRES, by Cornu, oval shape, carved onyx, mountings and ornaments of finely wrought gold gilt bronze and French cloisonné enamel. Height and diameter, 16 x 22 inches. 2 pieces

415 BOUQUET HOLDER AND CARD STAND combined, Vienna gilt and engraved crystal glass, bird in relief. Height and diameter, 18 x 9 inches.

416 JARDINIÈRE, globular shape, French faience, celadon glaze, branches of cherry-blossoms in relief, forming handles and feet, Japanese design. Height and diameter, 10 x 11 inches.

417 PEDESTAL, for the above, tall form, carved and gold gilt ornamentation, plush top. Height and diameter, 36 x 9 inches.

418 PAIR BOUQUET STANDS, ruby and opal glass, tall lily design with spreading bases. Height, 48 inches. 2 pieces

419 JARDINIÈRE, globular shape, carved onyx, mounted on support of three birds, finely wrought in bronze, plinth and mountings of gold gilt bronze and onyx, Oriental design, by Cornu, of Paris. Height and diameter, 15 x 14 inches.

420 PEDESTAL for the above, tall straight form, carved and ebonized cherry, onyx top inlaid, and brass ornaments, has plate glass inclosure and shelves beneath. Height and diameter, 40 x 13 inches.

421 LARGE JARDINIÈRE, oval shape, handsomely wrought polished brass, handles of leaf design, ornamentation carved in bold relief. Height and diameter, 15 x 23 inches.

422 PEDESTAL AND FLOWER HOLDER combined, by Cornu, of Paris, tall form, of Chinese design, French porcelain, finely decorated in imitation of cloisonné enamel, dragon ornaments and mountings of gold gilt bronze finely wrought, onyx and bronze base. Height and diameter, 50 x 15 inches.

423 VERY LARGE JARDINIÈRE, of elaborate design, artistically wrought polished brass, tall form, archaic, floral, and other ornamentations in bold relief. Height and diameter, 48 x 32 inches.

ORIENTAL PORCELAINS

CLOISONNÉ ENAMELS

AND

MISCELLANEOUS OBJECTS

SALE TUESDAY AFTERNOON, MARCH 29.

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

JAPANESE PORCELAINS

AND OTHER OBJECTS.

424 PAIR SMALL VASES, Arita porcelain, yellow glaze, enameled flowers and butterflies. 2 pieces

425 JEWEL TRAYS, Kioto porcelain, blue decoration. 2 pieces

426 SAKI KETTLE, Kioto porcelain, Tokio decoration.

427 TEAPOT AND TWO BOTTLE VASES, Owari porcelain, decorated in blue and other colors. 3 pieces

428 PAIR BOTTLE VASES, Arita porcelain, yellow glaze, birds, flowers, and other decorations in bright colors. 2 pieces

429 CUPS AND SAUCERS, Owari porcelain, blue decoration. 2 pieces

430 PAIR VASES, Kaga faience, decorated with birds, flowers, and other designs in crimson and gold. 2 pieces

431 CUPS AND SAUCERS, Arita porcelain, bamboo design, semi-egg-shell texture, figures of Japanese children at play, painted in bright colors over crimson glaze. 3 pieces

432 TEAPOT AND SUGAR BOWL, Kaga faience, richly decorated with figures, flowers, and other designs. 2 pieces

433 PAIR VASES, Imari porcelain, hexagonal shape, with raised corner ornaments, decorated with chrysanthemum flowers and blossoms in bright colors. 2 pieces

434 DAIMIO SHORT SWORD, keen blade, finely wrought mountings and ornaments.

435 PAIR VASES, Arita porcelain, cylindrical shape, with flaring necks and bases, finely decorated with Japanese historical subjects, flowers, birds, crest, etc., painted in brilliant colors. Height and diameter, 18 x 8 inches. 2 pieces

436 LACQUERED STANDS, gold ornamentation. 2 pieces

437 PAIR VASES, Owari porcelain, decorated with birds, flowers, and other designs in blue beneath glaze. Height and diameter, 19 x 7 inches. 2 pieces

438 PAIR VASES, Satsuma, tall cylindrical shape, bamboo design, ornamented with flowers and butterflies, painted in natural colors. Height and diameter, 24 x 5 inches. 2 pieces

439 PAIR CYLINDRICAL VASES, Satsuma faience, bamboo design, creamy white texture, decorated with chrysanthemum flowers, artistically painted in natural colors blended with gold. Height and diameter, 21 x 8 inches. 2 pieces

440 INCENSE BURNER, Kaga porcelain, richly decorated in crimson, gold, and black.

441 PAIR VASES, Satsuma faience, ovoid shape, with spreading necks, decorated in finely combined colors and gold; subject, "Buddha's Court;" relief ornaments for handles, holding silk cords and tassels, fine texture. Height and diameter, 12 x 7 inches. 2 pieces

442 DAIMIO STANDS, fine black and gold lacquer. 4 pieces

443 —— OTHERS, smaller. 3 pieces

444 PAIR LARGE JARS, Arita porcelain, ovoid shape, with wide mouths, brilliantly decorated with flowers, birds, and other designs, figures of Daimio warriors in medallions. Height and diameter, 18 x 12 inches. 2 pieces

445 VASE, genuine old Satsuma, cylindrical shape, with flaring base and neck, exceedingly fine crackle texture and artistic decoration, figures of deities in medallions. Height and diameter, 16 x 9 inches.

446 LARGE VASE, Arita porcelain, tall cylindrical shape, with spreading neck, scalloped edge, ornamentation of birds, flowers, crests, and other designs in various lacquers. Height and diameter, 40 x 15 inches.

447 PAIR LARGE VASES, Arita porcelain, tall cylindrical shape, with bold flaring necks, decorated in blue beneath glaze, richly lacquered panels. Height and diameter, 42 x 16 inches. 2 pieces

448 PAIR SMALL VASES, silver bronze, inlaid and carved ornamentation. Height and diameter, 11 x 5 inches. 2 pieces

449 PAIR LARGE JARS, with covers, ovoid shape, Arita porcelain, decorated with blue beneath glaze, and with various lacquers over the glaze. Height and diameter, 24 x 12 inches. 2 pieces

450 PAIR VASES, Kioto faience, cylindrical shape, with flaring necks, decorated with birds, flowers, and other designs in bright colors, elephant-head handles. Height and diameter, 15 x 8 inches. 2 pieces

451 PAIR LARGE VASES, Arita porcelain, ovoid shape, with tall slender necks, flaring at top, decorated in brilliant colors, with equestrian figures, warriors, etc. Height and diameter, 30 x 12 inches. 2 pieces

452 —— ANOTHER PAIR, larger, decorated with figures, birds, flowers, etc., in richly combined colors. Height and diameter, 38 x 14 inches. 2 pieces

453 CARD STAND, fine Japanese cloisonné enamel plaque, mounted on polished brass stand, of bamboo design.

454 PAIR VASES, Satsuma faience, tall cylindrical shape, basket design, finely decorated with birds, flowers, pine-tree, etc., in various enamels and gold. Height and diameter, 24 x 10 inches. 2 pieces

455 PAIR LOW PEDESTALS, carved teak-wood, with decorated porcelain tile inlaid. 2 pieces

456 PAIR VERY LARGE TEMPLE JARS, with covers, Satsuma faience, bold ovoid shape, outer surface of carved basket-work design, artistic decoration of flying storks, pine and bamboo trees, blossoms, etc., in finely combined colors and gold, dragon in bold relief, surmounting covers. Height and diameter, 34 x 17 inches. 2 pieces

Imported for the Centennial Exhibition, Philadelphia, 1876.

457 PAIR ELABORATE PEDESTALS, for the above, ebonized cherry, handsomely carved, have black marble revolving tops. Height and diameter, 37 x 9 inches. 2 pieces

458 PAIR LARGE VASES, Arita porcelain, tall cylindrical shape, richly ornamented with birds, flowers, landscape, and mountain scenes, and other designs in gold, red, black, and other lacquers. Height and diameter, 36 x 14 inches. 2 pieces

459 PAIR PEDESTALS, for the above, low square shape, ebonized cherry, finely carved, decorated porcelain tops inlaid, Chinese design. Height and diameter, 18 x 16 inches. 2 pieces

460 ELABORATE CARD RECEIVER, large Arita porcelain plaque, decorated with figures of warriors, mosaic designs, etc., in brilliant colors, polished brass stand of bamboo design. Height and diameter, 40 x 26 inches.

461 PAIR VERY LARGE VASES, Arita porcelain, tall cylindrical shape, with flaring necks and scalloped tops, decorated with figures, flowers, and crests, in blue beneath glaze. Height and diameter, 42 x 15 inches. 2 pieces

462 PAIR PEDESTALS, for the preceding, carved teak-wood, with India marble tops, inlaid. Height and diameter, 18 x 16 inches. 2 pieces

463 LARGE IMARI FLOWER POT, decorated with figures, flowers, and other designs in brilliant colors. Height and diameter, 17 x 20 inches.

464 TEAK-WOOD PEDESTAL, for the above, finely carved ornamentation, India marble top, inlaid. Height and diameter, 20 x 17 inches.

465 PAIR VASES, Arita porcelain, ovoid shape, with tall, flaring necks, richly lacquered panels, and brilliantly painted floral decoration. Height and diameter, 37 x 14 inches. 2 pieces

466 PAIR MAMMOTH TEMPLE JARS AND COVERS, Imari porcelain, bold ovoid forms, decorated with equestrian figures, warriors, etc., in bright colors and gold. Height and diameter, 38 x 17 inches. 2 pieces

467 PAIR LOW PEDESTALS, for the above, teak-wood, handsomely carved, India marble tops, inlaid. Height and diameter, 19 x 18 inches. 2 pieces

468 PAIR VERY LARGE VASES, Arita porcelain, tall cylindrical shape, with bold flaring necks, decorated in blue beneath glaze, and richly ornamented with various lacquers, applied over the glaze. Height and diameter, 50 x 18 inches. 2 pieces

469 PAIR MAMMOTH CYLINDRICAL VASES, Arita porcelain, finely decorated with birds, foliage, and other designs, in blue beneath glaze, rich lacquered panels and bands, gold crests in relief. Height and diameter, 48 x 12 inches. 2 pieces

470 PAIR VASES, fine Arita porcelain, tall cylindrical shape with swelling bodies, brilliantly decorated in Daimio figures, flowers, Dogs Foo, etc. Height and diameter, 25 x 12 inches. 2 pieces

471 PAIR JARS, bold ovoid shape, with wide mouths, Arita porcelain, finely decorated with Japanese figures, birds, flowers, and other designs in bright colors. Height and diameter, 18 x 14 inches. 2 pieces

471*a* PAIR VERY LARGE VASES, tall cylindrical shape, with spreading necks and scalloped tops, very finely decorated with floral designs, crest, etc., in brilliant colors. 2 pieces

CHINESE PORCELAINS.

472 PAIR VASES, tall ovoid shape, with graceful, spreading necks, crackle texture, covered with celadon white and mustard color glaze, ornaments and bands in imitation of bronze. Height and diameter, 24 x 10 inches. 2 pieces

473 —— ANOTHER PAIR, tall cylindrical shape, with flaring necks, finely decorated with floral and vine designs in various enamels. Height and diameter, 25 x 10 inches. 2 pieces

474 LARGE VASE, tall cylindrical shape, with flaring neck, rich medallion decoration, finely painted figures, flowers, birds, and interior scenes in fine colors and gold. Height and diameter, 36 x 15 inches.

475 PAIR LARGE VASES, bold ovoid shape body with slender necks, artistically painted decoration of Mandarin figures, flowers, birds, and other designs in brilliant colors, relieved by gold. Height and diameter, 31 x 14 inches. 2 pieces

476 PAIR SMALL VASES, finely decorated in bright colors, with Chinese figures, birds, flowers, and other designs. Height and diameter, 18 x 9 inches. 2 pieces

477 PAIR TALL VASES, cylindrical shape, with spreading necks and gilt handles, artistically painted decoration of landscape views, birds, flowers, and other designs, in finely combined colors. Height and diameter, 26 x 10 inches. 2 pieces

478 PAIR VASES, tall cylindrical shape, various ornaments and symbols painted in medallions, borders of mosaic and other designs, all painted in fine combination of colors. Height and diameter, 24 x 10 inches. 2 pieces

CHINESE CLOISONNÉ ENAMELS.

479 PAIR SMALL VASES, ovoid shape, black ground, with yellow medallion and floral designs in fine colors. 2 pieces

480 PAIR STORKS, finely modeled, nice combination of colors. Height, 15 inches. 2 pieces

481 PAIR BOTTLE VASES, turquoise blue ground, with white bands running around necks, designs of pomegranates, flowers, and inscriptions in red, yellow, green, and other enamels. Height and diameter, 11 x 7 inches. 2 pieces

482 PAIR BEAKERS, ovoid body, with graceful flaring necks and bases, turquoise blue ground, with archaic, floral, and other designs in fine combination of colors, Keen-Lung period. Height and diameter, 15 x 6 inches. 2 pieces

483 VASE, bottle shape, globular body, with tall neck, designs of lotus flowers, aquatic birds, and insects in bright colors of enamels, turquoise blue ground. Height and diameter, 13 x 7 inches.

484 INCENSE BURNER, globular form, on tripod support of elephant's head, turquoise ground, with floral and vine designs in bright colors, finely wrought bronze mounting, gold gilt. Height and diameter, 10 x 8 inches.

485 PAIR VASES, tall cylindrical shape, turquoise ground, with floral designs and inscriptions in finely combined colors, Keen-Lung period. Height and diameter, 17 x 7 inches. 2 pieces

486 PAIR COVERED JARS, ovoid shape, turquoise ground, with pomegranate, peach, and other designs in brilliant colors, white bands running around tops and bottoms, with flowers and butterflies in red, blue, and green enamel. Height and diameter, 10 x 5 inches. 2 pieces

487 PAIR VASES, ovoid shape, with wide mouths, designs of birds, cherry-tree in blossom, etc., in bright colors on turquoise blue ground. Height and diameter, 11 x 9 inches. 2 pieces

488 INCENSE BURNER, turquoise ground, with floral designs in natural colors, gold gilt bronze support, mountings, and ornaments. Height and diameter, 12 x 6 inches.

488*a* PAIR VASES, straight shape, with spreading necks, various ornaments and emblems carved in relief on panels, and decorated in finely blended colors. Height and diameter, 22 x 8 inches. 2 pieces

489 PAIR BIBERON VASES, globular body, with long slender necks, turquoise blue ground, with bold dragons in red, white, yellow, and other enamels, Keen-Lung period. Height and diameter, 20 x 10 inches. 2 pieces

490 PAIR LARGE VASES, cylindrical shape, with flaring necks and bases, storks, flowers, birds, and blossoms in finely combined colors on dark blue ground, turquoise enamel and floral designs around bases and necks, gilt handles in relief. Height and diameter, 19 x 8 inches. 2 pieces

MISCELLANEOUS OBJECTS.

491 PAIR CANDLESTICKS, monkeys, gold gilt bronze, carved ornamentation. 2 pieces

492 ASH RECEIVER, French porcelain, with real bronze mountings, gold gilt.

493 SMALL VASE, French porcelain, decorated with chrysanthemum flowers, in gold over canary yellow glaze.

494 JEWEL TRAY, pearl shell, nickel mountings, bird in relief.

495 BESMEES GLASS FLOWER STAND, opal and pink texture.

496 PAIR VASES, ovoid shape, French glass, enameled fish and water plants, iridescent luster. 2 pieces

497 SPIRIT LAMP AND TRAY, finely wrought brass, open-work design.

498 PAIR CANDLESTICKS, tall forms, bronze, nickel, and gold gilt finish. 2 pieces

499 SMALL VASES, Venetian and Carlsbad glass. 2 pieces

500 SMALL TRAY, shell design, burnished brass.

501 BRONZE TEA BELL, Vienna gilt.

502 SPECIMENS OF GLASS, iridescent glass vase and puff box, enameled ornamentation of fish and other designs. 2 pieces

503 PAIR INKSTANDS, parrots, finely wrought bronze, enameled ornamentation. 2 pieces

504 PEN RACK, bronze bird, finely wrought and enameled.

505 SMALL JARDINIÈRE, finely wrought bronze, relief ornamentation of dragons, text, etc., Japanese design, gold gilt.

506 PAIR VASES, urn shape, fine French enamel and gold gilt bronze. Height, 11 inches. 2 pieces

507 SMALL PITCHER, Venetian glass, griffin handle.

508 SMALL VASE, Carlsbad glass, ruby color, with enameled decoration in gold and colors.

509 SMOKER'S SET, Vienna leather, gilt ornamentation.

510 INKSTAND, French bronze, silver gilt.

511 CARD STAND, finely wrought burnished brass, *repoussé* ornamentation.

512 FLOWER BASKET, French glass.

513 JEWEL STAND, pearl shell, with nickel mountings, bronze and enamel bird, and snail in relief.

514 CALL BELL AND CANDLESTICK combined, crystal glass and silver plate.

515 CARD STAND, Vienna gilt, *repoussé* ornamentation, Persian designs.

516 DINNER BELL, burnished brass, antique open-work design.

517 EGG SET, silver-plated stand, with finely decorated "Davenport" cups and salt kettle, gold-plated spoons.

518 PAPER WEIGHTS, bronze elephant on turtle, and enameled bird. 2 pieces

519 PERFUME SET, nickel stand, design of gate, cut-glass bottles, enameled bird in relief.

520 BRONZE INKSTAND, open-work design.

521 PEN RACK, bronze and enamel, chicken on cherry branch.

522 THERMOMETERS, Vienna gilt and enamel. 2 pieces

523 PAIR BRONZE VASES, low ovoid form, *repoussé* ornamentation, brown patine. 2 pieces

524 ASH RECEIVER AND PAPER WEIGHT, Vienna gilt and bronze.

525 CARD STAND and MATCH TRAY. 2 pieces

526 PEN RACK, Vienna gilt, birds and insects in relief.

527 WATER PITCHER, fine *repoussé* ornamentation of birds and blossoms in gold and silver gilt.

528 CRACKER JAR, "Davenport," decorated with flowers and other designs in brilliant colors and gold, silver-plated lid and mountings.

529 BOWL and SUGAR BOWL, to match the above. 2 pieces

530 OVAL TRAY, "Davenport," finely decorated in richly combined colors, silver-plated mountings.

531 MATCH STAND, rose antique marble, finely wrought bronze mountings.

532 PAIR SMALL TRAYS, Oriental design, rich patine relief ornaments of frog and butterfly. 2 pieces

533 BLACK COFFEE SET, quadruple silver plate, Oriental design, fine *repoussé* ornamentation, comprises coffee-pot, sugar-bowl, creamer, and tray. 4 pieces

534 BOUQUET HOLDER, French glass, lily design, mirror base.

535 SYRUP TANKARD, Persian design, engraved ornamentation.

536 JARDINIÈRE, ruby glass, with French bronze mountings and ornaments, gold and silver gilt. Height and diameter, 9 x 12 inches.

537 PAIR VASES, ruby and amber glass, mountings and ornaments of French bronze, finely wrought, and gold and silver gilt. Height and diameter, 9 x 7 inches. 2 pieces

538 ALE SET, fine quality silver plate, comprises tankard, mug, and oblong tray, bold *repoussé* and hand-chased ornamentation, Bacchanalian subjects. 3 pieces

539 JARDINIÈRE, French glass, antique shape, enameled ornamentation of various fish and water plants. Height and diameter, 7 x 9 inches.

540 PAIR PITCHER VASES, green Austrian glass, richly ornamented with gold and brilliant enamels. Height and diameter, 21 x 9 inches. 2 pieces

541 LIQUEUR SET, Austrian glass, amber color, neat enameled decoration, gilt edges; comprises small flagon, 6 glasses, and tray.

542 PAIR CANDLESTICKS, French bronze, Persian design, silver and gold gilt finish. 2 pieces

543 JARDINIÈRE, oval form, black lacquer with decorated panels.

544 LIQUEUR SET, ruby glass, with fine gold decoration, comprises 2 decanters, 10 glasses, and oval tray.

545 PERFUME SET, gilt mountings and cut-glass bottles.

546 EASEL CLOCK, finely wrought brass mountings and easel.

547 FLOWER BASKETS, "Webb's peach glass," embossed gold ornamentation. 2 pieces

548 JEWEL CASKET, enameled ornamentation, beveled glass top.

549 TERRA-COTTA GROUPS, cat and kittens, life size. 2 pieces

550 BUREAU SET, cut-glass cologne bottles, puff, and comb tray. 4 pieces

551 JEWEL STAND and COLOGNE BOTTLE. 2 pieces

552 CLOCK, French movement, enameled dial, finely wrought bronze mountings, of Chinese design, onyx and bronze plinth.

553 PAIR CARD STANDS, terra-cotta, glazed in imitation of metal, classical subjects carved in relief. 2 pieces

554 —— OTHERS, smaller, similar to the above, heads in medallions. 2 pieces

555 BAROMETER AND THERMOMETER combined, finely wrought bronze mountings and ornaments, with black marble and bronze plinth. Height and diameter, 14 x 13 inches.

556 TOILET SET, Vienna gilt basket, with four enameled glass bottles and puff box.

557 INKSTAND AND MATCH BOX, French enameled, with gold gilt mountings and ornaments.

558 PAIR STATUETTES, trumpeter and companion, silvered bronze. 2 pieces

559 CARD STAND, Vienna gilt, with enamel and jeweled ornamentation, *repoussé* medallion.

560 THERMOMETERS, gold gilt bronze, shape of parasol and tomahawk. 2 pieces

561 PAIR VASES, old Delft blue, decorated. 2 pieces

562 CLOCK, French movement, enameled dial and inlaid wood case, bronze bird surmounting top.

563 EASEL FRAME, for photographs, Vienna gilt, enameled and jeweled ornamentation, open-work design.

564 —— ANOTHER, smaller, and different design, ornamentation similar to the above.

565 BRONZE GROUP, over fifty monkeys, silver finish.

566 ORNAMENTAL PIECE, bronze statuette with umbrella, enameled and jeweled ornamentation.

567 JEWEL CASKET, silver plated, fine *repoussé* panels, satin lined.

568 BRONZE PARROT, enameled, with ring and silk cords for hanging.

569 PAIR VASES, Bohemian glass, intaglio and etched ornamentation, dogs, stags, and other designs in medallions. Height and diameter, 14 x 7 inches. 2 pieces

570 SET CANDLESTICKS AND MATCH STAND, fine French enamel and gold gilt mountings. 3 pieces

571 CARD TRAY, Vienna gilt, enameled and jeweled ornamentation, *repoussé* heads and medallions.

572 DECORATED PANEL, kittens in basket, carved wood frame and gilt easel.

573 PAIR PLAQUES, French faience, decorated with landscape views. 2 pieces

574 CARD BASKET, French faience, finely decorated, birds, flowers, and other designs in bright colors and gold, bronze mountings and ornaments.

575 CENTER VASE, Bohemian green glass, gold and silver gilt ornamentation. Height and diameter, 16 x 9 inches.

576 JEWEL CASKET, carved onyx, Vienna gilt mountings and satin lined.

577 TRAVELING CLOCK, gold gilt case with fine Limoges enamel panels, alarm attachment, has morocco case.

578 PAIR OVAL TRAYS, *repoussé* brass, gold plated. 19 x 15 inches. 2 pieces

579 —— OTHERS, similar. 15 x 12 inches. 3 pieces

580 MATCH STAND, figure in relief, Royal Worcester, finely modeled and decorated.

581 TIME PIECE, easel frame, jockey design, plush case.

582 INKSTAND, paper weight, etc., Vienna gilt and bronze. 4 pieces

583 LIBRARY TABLE SET, clock and barometer combined, and pair candlesticks, mountings of finely wrought bronze and gold gilt, and Sèvres porcelain panels, finely decorated. 3 pieces

584 JEWEL CASKET, silver plated, *repoussé* ornamentation, satin lined.

585 LARGE EASEL CLOCK, *repoussé* dial, bronzed frame, and plush mat, with carved and gilt easel, ebony finish.

586 VASE, antique shape, Berlin porcelain, turquoise blue glaze, with gilt handles and ornamentation. Height and diameter, 16½ x 8 inches.

587 WALL CLOCK, brass and enameled dial, decorated plush frame, and brass chain for hanging.

588 BRONZE PAPER WEIGHTS, MATCH STAND, and BELL. 4 pieces

589 TOILET MIRROR, spray of exquisitely modeled porcelain flowers in relief.

590 EASEL FRAME, and two MATCH STANDS, enameled and jeweled ornamentation. 3 pieces

591 COVERED VASE, antique Bohemian glass, ruby color, intaglio ornamentation, hunting scene. Height and diameter, 23 x 7 inches.

592 ELABORATE INKSTAND, finely wrought burnished brass, open-work and bold relief ornamentation.

593 SET IVORY CHESSMEN, finely carved.

594 PAIR LARGE PLAQUES, Copeland faience, decorated in deep blue, with mountain and other scenery. Diameter, 16 inches. 2 pieces

595 FLOWER HOLDER, "Dresden" porcelain, child with two baskets.

596 STATUETTE, silver bronze.

597 PARLOR LAMP, amber glass, duplex burner.

598 LIBRARY TABLE SET, exquisitely decorated "Sèvres" porcelain, with ormolu mountings; comprises inkstand and two candlesticks.

599 LARGE TAZZA, by Cornu, of Paris, carved onyx, richly mounted and ornamented in ormolu and French cloisonné enamel, birds in relief at handles. Height and diameter, 12 x 9 inches.

600 —— ANOTHER, similar to the preceding, different designs of mountings. Height and diameter, 13 x 19 inches.

601 LARGE JARDINIÈRE, burnished brass, globular shape, handles and ornaments in relief. Height and diameter, 18 x 21 inches.

602 NEAPOLITAN GROUP, in terra-cotta, "Launching the Fishing Boat."

603 LARGE JARDINIÈRE, Buhl inlaid, and finely wrought ormolu ornamentation and mountings, with burnished brass stand. Height and diameter of all, 50 x 24 inches.

604 PAIR GAS STANDARDS, carved wood and enameled Oriental figures richly ornamented, including pedestal. Height, 7 feet.

CHINESE PORCELAINS.

605 TEA JARS, Canton porcelain, enameled decoration of birds and flowers. 3 pieces

606 CARD PLATE, fine porcelain, beautifully decorated with flowers, birds, and butterflies in natural colors, gold gilt mountings of bamboo design.

607 PAIR COVERED JARS, brown crackle texture, painted in brilliant colors, with equestrian and other figures, battle scenes, etc., real bronze mountings. Height and diameter, 18 x 8 inches. 2 pieces

608 PAIR LARGE VASES, Canton china, tall cylindrical shape, with bulging bodies, birds, flowers, and insects painted in natural colors, in medallions, gold ground borders, with enameled butterflies. Height and diameter, 24 x 10 inches. 2 pieces

609 —— ANOTHER PAIR, smaller, similar to the above, gilt Dog Foo handles. Height and diameter, 18 x 8 inches. 2 pieces

610 PAIR LARGE JARS, with covers, Canton china, richly decorated with birds, flowers, and other designs in finely combined colors of enamel and gold. Height and diameter, 36 x 14 inches. 2 pieces

610*a* PAIR LARGE VASES, turquoise blue ground, with floral designs in bright colors, emblematical designs around necks. Height and diameter, 16 x 8 inches. 2 pieces

611 PAIR MAMMOTH VASES, tall cylindrical form, decorated in panels, with numerous Mandarin figures, interior views, etc.; on other portions of vases are painted, in brilliant colors, birds, flowers, and fruit, gilt lizards in relief, figures and Dog Foo for handles. Height and diameter, 55 x 15 inches. 2 pieces
From Centennial Exhibition, Philadelphia, 1876.

612 MAMMOTH VASE, tall cylindrical shape, dragon handles, celadon glaze, with carved ornamentation of pine-tree, storks, blossoms, and other designs, decorated in blue, white, and other colors. Height and diameter, 48 x 15 inches.

613 PAIR VERY LARGE VASES, similar shape to the above, cobalt blue glaze, *pâte-sur-pâte*, ornamentation in white, designs of birds, butterflies, blossoms, and flowers. Height and diameter, 48 x 15 inches. 2 pieces

614 PAIR PEDESTALS, for the above, carved teak-wood, square shape, with India marble tops. Height and diameter, 18 x 18 inches. 2 pieces

STERLING SILVER WARE

RICH CUT AND ENGRAVED GLASS

SÈVRES AND OTHER TABLE SERVICE

SALE WEDNESDAY AFTERNOON, MAR. 30.

AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

STERLING SILVER WARE.

615 SPIRIT LAMP, Egyptian design.

616 PAIR SALT STANDS WITH SPOONS, shell design, gold plated.

617 SUGAR BOX, engraved ornamentation.

618 JEWEL CASKET, engraved and parcel-gilt ornamentation, plush lining.

619 PAIR SALT STANDS, birds in relief, gold lined.

620 PUFF BOX, Oriental design in parcel-gilt.

621 CUP AND SAUCER, satin finish, and hand-chased ornamentation, gold lined.

622 PEPPER BOTTLE, scroll handles.

623 SMALL TRAY, hammered surface, *repoussé* ornamentation.

624 SUGAR LADLES, gold lined and engraved ornamentation. 2 pieces

625 CACHOU BOX AND MATCH BOX, Oriental designs. 2 pieces

626 TEA SPOONS, sheaf pattern. 6 pieces

627 AFTER-DINNER COFFEE SPOONS, gold plated, twisted handles and engraved ornamentation. 12 pieces

628 SUGAR LADLE, fine enameled ornamentation.

629 SUGAR BOWL AND CREAMER, old English style, relief ornamentation. 2 pieces

630 SMALL TRAY, Oriental design, fish and crabs in applied metals.

631 PEPPER BOXES, design of wild boar, and bottle shape. 2 pieces

632 SALAD FORK AND SPOON, engraved and relief ornamentation. 2 pieces

633 MACARONI KNIFE, open-work design, gold plated.

634 SUGAR LADLE, gold-lined bowl, slender handle.

635 BERRY SPOON, engraved ornamentation and gold finish.

636 ICE CREAM KNIFE, *repoussé* and engraved ornamentation.

637 SOUP LADLE, English pattern.

638 PAIR ICE CREAM KNIVES, engraved ornamentation. 2 pieces

639 PUFF BOX, square shape, engraved ornamentation, Oriental design.

640 SUGAR BOWL, on tripod support, with top handle, relief ornamentation and gold lined.

641 GOBLETS, chased ornamentation and gold lined. 12 pieces

642 PAIR CANDLESTICKS, tall forms, satin finish, and raised ornaments. 2 pieces

643 CRUMB SCRAPER, engraved ornamentation.

644 OVAL TRAY, chased ornamentation, 22 x 13 inches.

645 CAKE KNIFE, *repoussé* handle.

646 PAIR SALT STANDS.

647 SUGAR SIFTER AND SUGAR TONGS. 2 pieces

648 OYSTER LADLE, gold lined.

649 TEA CADDY, chased and parcel-gilt.

650 CARD TRAY, old English pattern.

651 BREAKFAST CASTER, with 4 cut-glass bottles.

652 SUGAR BOWL, open-work design.

653 SALT STAND, open-work design, gold gilt, with blue glass holder.

654 BOTTLE TRAYS, old English pattern. 2 pieces

655 DINNER CASTER, old English pattern, 8 fine cut-glass cruets, silver mounted.

656 FRUIT STAND, figure support and in relief for handles, gold lined.

657 SUGAR DISH, old English, gold lined.

658 SMALL SPOONS, grapevine pattern, gold plated. 12 pieces

659 PAIR CANDLESTICKS, low square shape with side handles, *repoussé* and relief ornamentation. 2 pieces

660 SALT SPOONS, two patterns, gold plated. 4 pieces

661 PAIR FRUIT BASKETS, fine net-work design, gold plated. 2 pieces

662 PAIR SAUCE LADLES, medallion handles, gold-lined bowls, have case. 2 pieces

663 SOUP LADLE, chased and relief ornamentation, with case.

664 BERRY SPOON, open-work design, with case.

665 PICKLE SET, two shell-shaped trays, two knives and two forks, with case. 6 pieces

666 SET AFTER-DINNER COFFEE SPOONS, twisted handles, gold bowls, with case. 12 pieces

667 PUNCH LADLE, helmet design bowl, gold lined, bird ornaments in relief, with case.

668 ASPARAGUS TONGS, open-work design, with case.

669 ICE CREAM SET, spade pattern, with case. 13 pieces

670 GRAPE TONGS, relief ornamentation, with case.

671 ICE TONGS, medallion pattern, with case.

672 OYSTER SET, server and twelve forks, with case. 13 pieces

673 PAIR SALT STANDS, Oriental design, with case. 2 pieces

674 SET INDIVIDUAL SALT STANDS, gold lined, with case. 12 pieces

675 SET DESSERT KNIVES AND FORKS, *repoussé* handles, shell pattern, with case. 36 pieces

676 NUT SET, server of open-work design, gold gilt, and ten nut-picks, with case. 11 pieces

677 FRUIT KNIVES, gold blades and ornaments, pearl handles, with case. 12 pieces

678 SET INDIVIDUAL SALT STANDS, gold lined, with case. 12 pieces

679 SUGAR STAND, open-work and *repoussé* ornamentation, crystal glass dish.

680 SET, comprising fish-knife and fork, pie server, berry spoon, sauce ladle, and crumb scraper, medallion pattern, with case. 6 pieces

681 TABLE FORKS, medallion pattern. 36 pieces

682 TABLE SPOONS, to match. 36 pieces

683 TEA FORKS, to match. 35 pieces

684 DESSERT SPOONS, to match. 36 pieces

685 TEA SPOONS, to match. 18 pieces

686 AFTER-DINNER COFFEE SPOONS, to match. 18 pieces

687 OYSTER FORKS, to match. 24 pieces

688 GRAVY SPOONS, "king's" pattern. 2 pieces

689 TABLE FORKS, to match. 6 pieces

690 TEA FORKS, to match. 6 pieces

691 SALT SPOONS, to match. 5 pieces

692 PAIR CARD TRAYS, old English pattern, hand chased.

693 SALT AND PEPPER STAND, beaten surface, Oriental design, with spoons. 3 pieces.

694 FUNNEL, with strainer, old English.

695 FLAGON, chased and relief ornaments.

696 MUSTARD POT AND SALT BOTTLE, pail design. 2 pieces

697 SYRUP PITCHER, chased and relief ornamentations.

698 SMALL OVAL TRAY, engraved ornamentation, gold gilt. 10 x 7½ inches.

699 PAIR SALT STANDS, tub design, gold lined, with spoons.

700 FRUIT BASKET, low circular form, with top handle, gold lined.

701 ICE DISH, medallion pattern, relief bands.

702 CREAMER AND SUGAR BOWL, Etruscan design, gold lined. 2 pieces

703 PAIR CANDLE BRANCHES, four lights each, English pattern. Height and diameter, 15 x 10 inches. 2 pieces

704 ICE BOWL, Oriental design of ornamentation, gold lined. Height and diameter, 4 x 8 inches.

705 SYRUP PITCHER, English pattern.

706 SALT STANDS, old English pattern, cut-glass holders. 2 pieces

707 TANKARD, fine *repoussé* ornamentation, old English. Height and diameter, 9 x 5 inches.

708 SMALL TRAYS, two different patterns. 2 pieces

709 PEPPER AND SALT BOTTLE, two patterns. 2 pieces

710 SUGAR SPOON, engraved ornamentation, gold plated.

711 OVAL TRAY, English pattern. 11½ x 9 inches.

712 ICE DISH, bold relief ornamentation, vine design, tiger heads for handles. Height and diameter, 9 x 9 inches.

713 WATER PITCHER, English pattern, bird in relief at handle. Height and diameter, 9 x 6 inches.

714 CAKE BASKET, plain English pattern, top handle.

715 SALT STAND AND MUSTARD POT, *repoussé* and relief ornamentation. 2 pieces

716 FRUIT BASKET, oval shape, birds and insects in relief.

717 LARGE CENTER VASE, gold-lined, mountings of scroll, open-work, and relief designs. Height and diameter, 15 x 7½ inches.

718 PAIR LARGE CAKE BASKETS, *repoussé* and open-work design, oval shape, with top handle. 13 x 11 inches. 2 pieces

719 OVAL TRAY, chased ornamentation. 20 x 14 inches.

720 BUTTER DISH, relief and engraved ornamentation.

721 PAIR LARGE PITCHERS, old English pattern, bold *repoussé* ornamentation. Height and diameter, 16 x 7 inches. 2 pieces

722 SET, teapot, sugar bowl, and creamer, satin finish and hand-chased ornamentation. 3 pieces

723 CREAM PITCHER, helmet shape, top handle and gold lined.

724 PAIR SAUCE TUREENS, relief ornaments. 2 pieces

725 PAIR GRAVY BOATS, chased ornamentation. 2 pieces

726 SOUP TUREEN, stag heads in relief for handles. Height and diameter, 15 x 18 inches.

727 FRUIT BASKET, oval shape, birds and insects in relief, gold lined. Height and diameter, 5 x 11 inches.

728 TEAPOT AND SUGAR BOWL, old English pattern, hand-chased ornamentation. 2 pieces

729 OYSTER TUREEN, oval shape, medallion handles. Height and diameter, 11 x 11 inches.

730 PAIR COVERED VEGETABLE DISHES, plain oval shape, raised ornaments for handles. 2 pieces

731 SAUCE TUREEN, to match the above.

732 PAIR GRAVY BOATS, to match the above. 2 pieces

733 BOWL, plain design, gold lined.

734 TEA SERVICE, English pattern, ball feet, *repoussé* ornamentation; comprises teapot, coffee pot, sugar bowl, creamer, and bowl. 5 pieces

735 ELABORATE HOT-WATER KETTLE, bold *repoussé* ornamentation. Height and diameter, 16 x 12 inches.

736 OYSTER TUREEN, oval shape, with ring handles, hand-chased and relief ornamentation. Height and diameter, 11 x 12 inches.

737 ELABORATE CLARET JUG, Oriental design, bold *repoussé* ornamentation, Bacchanalian subject. Height and diameter, 13 x 8½ inches.

738 —— ANOTHER, same size and shape as the above, ornamented with Oriental designs in bold *repoussé*.

739 TEA SERVICE, chased ornamentation and raised bands, comprises teapot, coffee pot, sugar bowl, and creamer. 4 pieces

740 COFFEE URN, to match the above.

741 TEA SERVICE, antique pattern, comprising large teapot, sugar bowl, and creamer. 3 pieces

ELABORATE DINNER SERVICE,

ENGLISH TRIPLE PLATE.

COMPRISING:

742 LARGE ROAST BEEF DISH, with hot water cylinder, and cover, old English pattern. Height and diameter of all, 16 x 24 inches.

743 MEAT DISH AND COVER. Height and diameter, 11 x 22 inches.

744 PAIR GAME DISHES AND COVERS. 8 x 20 inches. 2 pieces

745 LARGE SOUP TUREEN. 15 x 17 inches.

746 ENTRÉE DISHES. Height and diameter of each, 9 x 12 inches. 4 pieces

747 VEGETABLE DISHES, oval, deep form. 4 pieces

748 ELABORATE STERLING SILVER VASE, designed and made by Messrs. Tiffany & Co. Has pedestal, and walnut plush-lined case. Height and diameter, 29 x 14 inches.

749 PRIZE VASE, sterling silver, designed and made by Messrs. Tiffany & Co. Height and diameter, 16 x 5 inches. Has pedestal, and walnut case.

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750 DESSERT KNIVES, "Christople" gold-finished, *repoussé* handles. 24 pieces

751 TABLE FORKS, to match. 24 pieces

752 DESSERT SPOONS, to match. 24 pieces

753 TEA SPOONS, to match. 24 pieces

754 SUGAR TONGS, to match. 2 pieces

755 SUGAR LADLES, to match, open-work bowls. 2 pieces

756 PIE SERVERS, to match. 4 pieces

757 ICE CREAM KNIVES, to match. 2 pieces

758 ICE CREAM SPOONS, to match. 24 pieces

759 BERRY SPOONS, to match. 4 pieces

760 GRAPE SCISSORS, to match. 4 pieces

761 NUT CRACKS, gold-plated, to match the above. 12 pieces

762 PAIR CARVERS, Joseph Rogers & Son's, ivory handles, *repoussé* silver mountings, with case.

763 TABLE KNIVES, silver-plated blades, pearl handles, and silver ferrules, Tiffany & Co. 24 pieces

764 —— OTHERS, similar. 24 pieces

765 DESSERT KNIVES, to match. 48 pieces

766 TWO PAIR CARVERS, to match. 4 pieces

767 PAIR GAME CARVERS, to match.

768 TABLE CENTER, octagonal, low form, fine silver plate, with bead-work top. 21 x 10 inches.

769 PLAQUE, *repoussé* ornamentation, and etched panels. Diameter, 12 inches.

770 ICE BOWL, tub shape, hammered surface.

771 —— ANOTHER, fluted pattern.

772 CARD TRAY, square shape, relief ornamentation on border.

773 TEA JAR AND PLATE, Japanese metal work, silver inlaid ornamentation. 2 pieces

ENGRAVED GLASS WARE.

774 QUART DECANTERS, engraved vine design, and floral panels. 6 pieces

775 COMPOTES, to match. 4 pieces

776 —— ANOTHER, to match, low form.

777 SUGAR BOWL AND COVER, to match.

778 GOBLETS, to match. 39 pieces

779 TALL CHAMPAGNES, to match. 18 pieces

780 WINE GLASSES, to match. 61 pieces

781 SHERRY GLASSES, to match. 52 pieces

782 LIQUEUR GLASSES, to match. 15 pieces

783 CORDIAL GLASSES, to match. 11 pieces

784 HOCK GLASSES, to match. 19 pieces

785 INDIVIDUAL BOUQUET HOLDERS, to match. 10 pieces

786 ICE CREAM SAUCERS, to match. 11 pieces

787 GOBLETS, cut stems, and engraved ornamentation, grapevine pattern. 8 pieces

788 CHAMPAGNE BOWLS, engraved to match. 17 pieces

789 SHERRIES, to match. 12 pieces

790 HOCK GLASSES, to match. 18 pieces

791 CHAMPAGNE BOWLS, ruby and white cut glass, engraved grapevine bands, heavy texture. 13 pieces

792 CLARET GLASSES, heavy texture, cut and engraved. 15 pieces

792*a* WINES, to match. 7 pieces

793 FINGER BOWLS, WITH CUPS, ruby glass, gold gilt bands. 22 pieces

794 HOCK GLASSES, heavy texture, cut and engraved, grapevine bands. 6 pieces

795 INDIVIDUAL BOUQUET HOLDERS, tall, slender shape, finely cut. 14 pieces

796 SHERRIES, engraved, light texture. 9 pieces

797 GOBLETS, light texture, engraved initial S. 8 pieces

798 TALL CHAMPAGNES, to match. 59 pieces

799 CLARETS, to match. 21 pieces

799*a* WINES, to match. 23 pieces

800 SHERRIES, to match. 32 pieces

801 CORDIALS, to match. 10 pieces

802 WINE GLASSES, light texture, delicately engraved. 30 pieces

803 QUART DECANTERS, heavy texture, finely cut. 4 pieces

804 QUART DECANTERS, two patterns, engraved and cut. 2 pieces

805 CLARET PITCHER, engraved glass, with mountings and handle of *repoussé* silver.

806 —— ANOTHER, similar.

807 ANTIQUE CELERY GLASS, boldly cut fan and diamond pattern.

808 —— ANOTHER, smaller, similar pattern.

809 ANTIQUE FRUIT STAND, heavy texture, boldly cut diamond and fan pattern. Height and diameter, 10 x 14 inches.

RICH CUT GLASS TABLE SERVICE,

BY BACCARAT, PARIS, BOLDLY CUT DIAMOND PATTERN, MOUNTED IN ORMOLU, OF ARTISTIC WORKMANSHIP AND ORIGINAL DESIGN.

COMPRISES :

810 ELABORATE CENTER-PIECE, oval shape. Outside measurement, 34 x 15 x 9 inches.

811 LARGE FRUIT STANDS. 4 pieces

812 LOW COMPOTES. 4 pieces

813 FLOWER AND CONFECTION STANDS, combined. 2 pieces

FINE TABLE SERVICES,

IN SÈVRES, COPELAND, AND FRENCH PORCELAIN.

813*A* BREAKFAST AND DINNER SERVICE, Sèvres porcelain of finest *pâte tendre* texture, crest of Napoleon III., in gold. 125 pieces

813*B* DINNER, TEA, AND DESSERT SERVICE, "Copeland," finely decorated in deep blue, old Chinese willow pattern, gilt edges. 258 pieces

813*C* DESSERT AND TEA SERVICE, French porcelain, semi-egg-shell texture, sea green glaze, with delicate decoration, festoons of roses, etc. 140 pieces

813*D* BREAKFAST AND LUNCH SERVICE, Nankin porcelain, richly decorated with birds, flowers, figures, and other designs, various patterns. 152 pieces

813*E* DINNER SERVICE, fine French porcelain, pink borders, with gold decoration. E. Honoré, Paris. 125 pieces

813*F* DESSERT SERVICE, by E. Honoré, Paris, centers decorated with fruits and flowers, blue and gold borders, with cameo medallions. 177 pieces

813*G* "DERBY LILY" PLATES, rich blue and gold decoration, made to order for Tiffany & Co. 18 pieces

813*H* DESSERT PLATES, Copeland faience, open-work borders, decorated with various landscape views, in deep blue. 12 pieces

SCULPTURE

BRONZES

ART FURNITURE

MISCELLANEOUS OBJECTS

SALE THURSDAY AFTERNOON, MAR. 31.

BEGINNING AT 2.30 O'CLOCK.

AT THE AMERICAN ART GALLERIES.

MISCELLANEOUS.

814 LIBRARY TABLE SET, brass inkstand, candlestick, tray, and paper-knife, chased ornamentation.

815 GRAPHOSCOPE AND STEREOSCOPE, combined, portable form.

816 TOILET MIRROR, beveled glass, easel support.

817 CARD STAND, rose antique marble, with finely wrought bronze mountings, figure of Cupids for support ; rose antique plinth. Height and diameter, 18 x 13 inches.

818 CANE STAND, *repoussé* brass, boot shape.

819 PAIR FLOWER STANDS, Owari porcelain, bamboo open-work design, blue decoration beneath glaze. Height and diameter, 14 x 10 inches. 2 pieces

820 PAIR JARDINIÈRES, finely wrought burnished brass elephants, with howdahs. Height and diameter. 18 x 16 inches. 2 pieces

821 PAIR PEDESTALS, for the above, tall forms, fine inlaid buhl, and ornamented in relief with ormolu. Height and diameter, 50 x 16 inches. 2 pieces

822 PAIR BURNISHED BRASS FIGURES, "Arab Hunters," by E. Guillemin. Height and diameter, 22 x 8 inches. 2 pieces

823 PARIAN GROUP, "The Combat," with pedestal. Height and diameter of all, 32 x 17 inches.

824 LARGE GROUP, finely wrought burnished brass, "Return from the Hunt," by E. Guillemin. Height and diameter, 32 x 25 inches.

825 PEDESTAL, for the above, rosewood, finely carved and gilt ornamentation, black marble top, inlaid. Height and diameter, 40 x 37 inches.

SMALL SPECIMENS OF SÈVRES PORCELAIN.

825*A* CUP AND SAUCER, fine texture, richly decorated in deep blue and gold, Louis Philippe.

825*B* —— ANOTHER, smaller, same period as above, and similar decoration.

825*C* —— ANOTHER, similar.

825*D* —— OTHERS, same period, floral decoration. 2 pieces

825*E* SUGAR BOWL, CREAMER, AND CUP AND SAUCER, pure white texture, neat gold decoration. 3 pieces

825*F* VASE, fine bottle shape, egg-shell texture, exquisite floral decoration over delicately penciled net-work of gold. Height, 9 inches.

825*G* LARGE CUP AND SAUCER, turquoise glaze, Louis Philippe, crest in gold.

825*H* BOWL AND SAUCER, Louis Philippe, fine decoration of floral and other designs.

825*I* PAIR CANDLESTICK VASES, *pâte tendre*, ovoid bodies of rich king's blue glaze, and jeweled ornamentation, fine ormolu mountings and ornaments. Height and diameter, 9 inches.
2 pieces

EUROPEAN BRONZES.

826 SMALL GROUP, "Horse and Cat," by F. Remiet. 9 x 8 inches.

827 COLUMN OF JULY, black marble base. Height, 22 inches.

828 PAIR MANTEL URNS, Etruscan design, relief ornaments, black marble plinths. Height and diameter, 11 x 6 inches.

829 PAIR SMALL BUSTS, "Happy Childhood," by Detrier. Height, 11½ inches.

830 JARDINIÈRE, bold relief ornamentation, gold gilt bands and handles. Height and diameter, 11 x 8½ inches.

831 PAIR SMALL GROUPS, "Young Warriors," by Gagné, rich brown patine.

832 SMALL GROUP, "Hound and Turtle," by A. Jacquemart. 6 x 7 inches.

833 FIGURE, "La Source," by Germain. Height, 11½ inches.

834 PAIR CANDLESTICKS, tall form, figure supports, black marble plinths. Height, 14 inches. 2 pieces

835 SMALL BUST, brown patine, "Marcus Aurelius Antoninus."

836 SMALL FIGURE, "Dog," by P. J. Méne.

837 FIGURE, "Egyptian Lady," by Bouret. Height and diameter, 13 x 7 inches.

838 GROUP, "Ganymede." 13 x 8 inches.

839 PAIR FIGURES, "The Torch-Bearer" and "The Mace-Bearer," by Guillot. Height and diameter, 18 x 8 inches. 2 pieces

840 GROUP, "The Toilet," by E. Laurent. Height and diameter, 12 x 9 inches.

841 GROUP, "Science," by E. Laurent. Black marble plinth. Height and diameter, 16 x 10 inches.

842 PAIR FIGURES, "Mozart" and "Lulli," by E. Laurent. Height and diameter, 20 x 10 inches. 2 pieces

843 LARGE BUST, "The Sailor Boy," by E. Guillemin. Height and diameter, 21 x 12 inches.

844 PAIR BUSTS, "King Rameses," and companion, green patine, mounted on sienna and black marble columns. Height, 22 inches. 2 pieces

845 GROUP, "Praxiteles," by Uzel. Height and diameter, 15 x 9 inches.

846 PAIR SMALL BUSTS, on rose antique marble columns, "Bacchantes." Height, 21 inches. 2 pieces

847 PAIR FIGURES, "Mercury" and "Jupiter," rich dark patine, black marble plinths. Height, 29 inches. 2 pieces

848 PAIR LARGE GROUPS, "Diana and Psyche," by E. Cornu. Carved onyx plinths. Height and diameter, 34 x 14 inches. 2 pieces

849 LIFE SIZE BUST, "Diane de Houdon." Height and diameter, 30 x 18 inches.

850 LARGE GROUP, "The White Slave," by L. Pilet. Height and diameter, 26 x 12 inches.

851 GROUP, "Neapolitan Bird-Tamer," by C. Brunin. Height and diameter, 24 x 10 inches.

852 PEDESTAL, for the above, carved rosewood, with gilt ornamentation, and black marble top. Height and diameter, 45 x 16 inches.

853 PAIR LIFE SIZE BUSTS, "Arab Sheik," and companion, by Marcello. Height and diameter, 27 x 18 inches. 2 pieces

854 PAIR PEDESTALS, for the above, carved Egyptian marble, with green bronze and gold gilt ornaments. Height, 43 inches. 2 pieces

855 PAIR LARGE FIGURES, "Mary Stuart," and "Queen Elizabeth," by Morel. Height and diameter, 42 x 17 inches. 2 pieces

856 PAIR PEDESTALS, for the above, bronze, of Japanese design, with black marble plinths and movable tops. Height and diameter, 40 x 16 inches. 2 pieces

857 PAIR FIGURES, "Cossack," and "Water Carrier," by Peiffer, sienna marble plinths. Height and diameter, 25 x 9 inches. 2 pieces

858 PAIR LIFE SIZE BUSTS, "Paul and Virginia," by Carrier, rose antique marble plinths. Height and diameter, 22 x 12 inches. 2 pieces

859 PAIR PEDESTALS, for the above, rose antique marble, of column design, square shape plinths and tops, finely wrought gold gilt bronze mountings and ornaments. Height, 43 inches. 2 pieces

860 PAIR FIGURES, "Arab Warrior," and "Water Carrier," by Salmson. Sienna marble plinths. Height and diameter, 25 x 6 inches. 2 pieces

861 PAIR LIFE SIZE BUSTS, "Gabrielle d'Estrees," signed Faure, de Brousse, rose antique marble plinths. 2 pieces

862 PAIR PEDESTALS, for the above, carved and gilt ebony, with marquetry panels, and decorated porcelain medallions, gold gilt bronze ornaments. Height and diameter, 41 x 15 inches. 2 pieces

863 PAIR VASES, ovoid shapes, relief ornamentation of vine design, goat heads for handles, by B. Boschetti, Rome, *verte antique* marble plinths. Height and diameter, 15 x 6 inches. 2 pieces

864 CENTER VASE, Roman lamp, by B. Boschetti, black marble plinth. Height and diameter, 24 x 15 inches.

865 PAIR ELABORATE PITCHER VASES, bold relief ornamentation of classical subjects, dark patine, elaborately wrought burnished brass handles and mountings. Height and diameter, 33 x 11 inches. 2 pieces

866 LARGE FIGURE, "The Toying Page," by E. Keyser, 1876. Height, 54 inches.

867 PEDESTAL, for the above, carved and gold gilt, panels of polished onyx, black marble revolving top. Height and diameter, 35 x 19 inches.

868 STATUETTE, "The Young Serenader." Height, 21 inches.

869 STATUETTE, "Good-Morning." Height, 22 inches.

870 GROUP, "Mercury," by E. Laurent. Height, 18 inches.

871 STATUETTE, "The Broken Pitcher," by Lecoiney. Height, 21 inches.

872 PEDESTAL, for the above, carved onyx, with gold gilt mountings and ornaments. Height and diameter, 12 x 7 inches.

873 LARGE GROUP, "Paul and Virginia," by L. Madrassi, 1879, black marble gold mounted plinth. Height and diameter, 35 x 16 inches.

874 PEDESTAL, for the above, finely wrought bronze antique design, with movable top. Height, 42 inches.

875 GROUP, "Love and Maternity," by A. Carrier, rose antique marble plinth. Height and diameter, 30 x 17 inches.

876 PEDESTAL, for the above, carved rosewood, with marquetry and gold gilt ornamentation, revolving top. Height and diameter, 39 x 17 inches.

877 PAIR ELABORATE VASES, with candelabra, bold relief ornamentation of classical subjects, finely wrought burnished brass handles and mountings, movable candelabra for ten lights each, of lily and chrysanthemum flower design, artistically wrought in ormolu, rose antique marble plinths.. Height and diameter of all, 56 x 24 inches. 2 pieces

SCULPTURE.

IN CARRARA MARBLE.

*** **The Sculptures marked with an Asterisk will be sold, deliverable from the Stewart Mansion. Intending Purchasers may obtain permits to examine the Sculptures on Personal application to the American Art Association Managers.**

878 "CHILDHOOD," bust. Height, 18 inches.

879 PEDESTAL, for the above, verde antique marble, column design. Height, 48 inches.

880 "MAIDENHOOD," life size bust.

881 PEDESTAL, for the above, verde antique, massive. Height, 48 inches.

882 "SAPPHO," figure, by Prof. R. H. Park. Height, 44 inches.

883 PEDESTAL, for the above, verde antique marble, finely carved, has revolving top. Height, 40 inches.

884 "PURITY," life size bust, by R. H. Park.

885 EGYPTIAN MARBLE PEDESTAL, for the above, gold gilt mountings and ornaments.

886 "MEMORY," life size bust, by R. H. Park.

887 PEDESTAL, for the above, matches No. 885.

888 "THE FISHER BOY," life size figure, by C. B. Ives. Outside measurement, 39 x 18 inches.

(See Note under No. 920.)

890 PEDESTAL, for the above, tall oval form.

891 "LITTLE NELL," bust, by R. H. Park. Height, 20 inches.

892 VERDE ANTIQUE MARBLE PEDESTAL, for the above, column design. Height, 45 inches.

893 "LITTLE PAUL," bust, by R. H. Park, companion to No. 891.

894 PEDESTAL, for the above, same as No. 892.

895 "THE PET BIRD," life size bust, by R. H. Park.

896 PEDESTAL, for the above, verde antique marble, column design. Height, 43 inches.

897 LIFE SIZE BUST, by R. H. Park, companion to No. 895.

898 VERDE ANTIQUE MARBLE PEDESTAL, for the above.

899 "A WINDY DAY," figure, by C. Delvanta. Height, 42 inches.

900 CARVED MARBLE PEDESTAL, for the above, tall column design.

901 "THE NEW BOOTS," life size figure, by Prof. R. H. Park, 1879.

902 PEDESTAL, for the above, carved verde antique marble.

903 "MARGUERITE IN HAPPINESS" AND "MARGUERITE IN REGRET." Pair life size busts.

EUGÈNE AIZELIN.....Paris

Born at Paris, July 10, 1821. Pupil of Ramey and Dumont, he devoted himself, by preference, following the new direction which French art was taking at the time he entered the field, to the creation of graceful female subjects—women and maidens—treated with close adherence to nature in the forms. He has made, beside, a few statues for the churches of Paris. To the former group of subjects belong his "Nyssia in the Bath," and a "Psyche with the Lamp" (this latter in the Luxembourg), a "Hebe," and a "Captured Amazon" (1875), with other statues in the museums of Montpellier and Nantes; also a statue "The Dance," for the Châtelet Theater (1861); the figure of "Idyllic Poetry," for the Opera House at Paris. In 1867, Aizelin was made a knight of the Legion of Honor.

904 PAIR ONYX PEDESTALS, for the above, tall column design, with gold gilt ornaments and mountings. 2 pieces

905 "MATERNAL AFFECTION."
Original, by
SALVATORE ALBANO.....Florence
Born in Calabria, pupil of Angelini and G. Dupré. Medal, Paris, 1878.

906 ELABORATE PEDESTAL, for the above, carved Egyptian marble.

907 "THE ROSE," life size bust, original, by Salvatore Albano, 1881.

908 MARBLE PEDESTAL, for the above.

909 "SON OF WILLIAM TELL AFTER THE DISCHARGE OF HIS FATHER'S ARROW."
With Italian marble pedestal. In panels carved in relief are scenes illustrative of the life of William Tell, both by
PASQUALE ROMANELLI.....Florence
A pupil of Bartolini, he sought, like his master, to excel in various fields of the sculptor's art. His "Young Bacchus Treading Out Grapes" is a very pleasing figure, and his "Son of William Tell after the Discharge of his Father's Arrow" is full of character. Other of his works are "The Four Seasons," represented by boyish figures; the "Genius of Italy;" and the "Nymph of the Arno." He was also distinguished for some portrait statues, Napoleon I., General Garibaldi, and others.
Outside measurement of group and pedestal, 72 x 28 inches.

910 "WASHINGTON," heroic bust, by Hiram Powers, deceased.
(See note after No. 916.)

911 EGYPTIAN MARBLE PEDESTAL, for the above, tall column design.

912 "HELOISE," life size bust, by R. H. Park, 1872.

913 "FIRST LOVE," group, by R. H. Park, 1880. Outside measurement, 40 x 23 inches.

914 PEDESTAL, for preceding, Egyptian marble, with revolving top.

*915 "THE FISHER GIRL," by W. R. Barbee, deceased, 1858, with elaborate Italian marble pedestal. Extreme outside measurement of all, 73 x 31 inches.

*916 "THE GREEK SLAVE."
The original statue, by
HIRAM POWERS (deceased).....Florence

Born at Woodstock, Vermont, July 29, 1805. Died in Florence, Italy, June 27, 1873.

In 1817 his parents removed to Cincinnati, where he worked with energy and industry at any mechanical employment that came to hand. He developed remarkable ingenuity in the contrivance of figures moving by machinery to the accompaniment of music. A bust of Napoleon, by Canova, having come under his notice, he was excited by the desire to become a sculptor, for which art he had had no further training than was supplied by instruction in the taking of plaster casts from models, in which he had been taught by a Prussian acquaintance. Assisted by Mr. Longworth, he went to Washington, and there found sufficient employment in making busts to enable him to lay up a little money toward getting to Italy. Assisted by Col. Preston and Mr. Longworth, he went to Italy in 1837, and settled down into what was to prove a life-long residence. His work consisted largely in the making of busts, in which field he gained a wide popularity in Europe as well as in his native country. In 1843 he produced the statue of the Greek Slave, a work which had an immense success, fixed his reputation the world over, and gave a great impetus to the slowly growing culture of art in this country. The question of slavery was just then taking on new importance in America, and Powers' Greek Slave played no small part in the fray. Mrs. Browning wrote a sonnet to the statue, and drew from it an argument for the doing away with all slavery.

"Appeal, fair stone,
From God's pure height of beauty, against man's wrong;
Catch up in thy divine face not alone
East griefs but West, and strike and shame the strong,
By thunders of white silence overthrown."

Other works by Mr. Powers are the "Fisher Boy," "America," "California," "Il Penseroso," "Eve Tempted," "Paradise Lost," with statues of Calhoun and Webster. During his long residence in Florence, Mr. Powers' house was the center of hos-

pitality to his traveling countrymen, who found in him an American of the old-fashioned type, quite unspoiled by foreign life and manners, maintaining a republican rusticity and homeliness in the midst of influences which few are found to resist. Nathaniel Hawthorne, in his *Italian Journal*, has much to say about Powers: the chapters about Florence are, indeed, largely taken up with notes of the conversations between him and the sculptor.

Extreme outside measurement of above statue, including verde and rose antique marble pedestal, with revolving top, 96 x 30 inches.

*917 "EVE TEMPTED."

Original life size figure, by

HIRAM POWERS (deceased).....Florence

Extreme outside measurement of figure and pedestal, 96 x 30 inches.

*918 "PARADISE LOST."

Companion to the above, executed to the order of the late N. D. Morgan, Esq., Brooklyn, by

HIRAM POWERS (deceased).....Florence

Outside measurement of figure and low pedestal, 90 x 25 inches.

Letter from Hiram Powers, Esq., to N. D. Morgan, dated Dec. 7, 1871.

MY DEAR SIR: . . . . You desire that I should give you something of the history of my work, which is now on its way to you, in order that you may see it, as it were, through the medium of the author's eyes. Well, then, I had already produced a statue of "Eve Tempted," which was, indeed, my first ideal figure—and the same now in the possession of Mr. A. T. Stewart, of New York; but I was not satisfied with my first attempt, as, indeed, the Temptation of Eve did not afford an opportunity for the expression of bewilderment, distress, and remorse which must have appeared on the face and in the attitude of Eve, when she replied, "The serpent beguiled me, and I did eat." It is less difficult, in painting or sculpture, to give a single than a compound expression—simple grief or joy is much easier to render than grief with remorse, or joy with a sigh lingering within the expression of the features.

We see these subtilties in nature—but to render them in art re-

quires something more than artistic science. The artist must not only see his way (science), but he must also *feel his way*. In short, he must work from the heart as well as from the brain, and his work then reflects back upon him, as it were, the offspring of his will and understanding. The will has conceived, the understanding has produced; and hence allow me to say, that without understanding—that is, without learning, knowledge, science, practice, experience, study—no one, however great may be his genius, can produce a genuine work of art. As well might we expect a poem from one who can neither read nor write.

I could never satisfy myself with an ideal work in a hurry. The human form is infinite. It is the "Image of God;" and I have found that, do my best, there was always a *better* in nature. Once knowing this, I have hesitated, and sought to find it, and this is the way to fame. One may fail, with all his care and labor, but it is the only way. Not they who have produced the most, but they who have done the best, stand foremost in the end. I never felt that I had the power to charge an hundred statues—I exhaust myself on a few. This accounts for the fact that I found it necessary to give nearly one year's time, in all, to the model alone of your statue of Paradise Lost. I continually found something to be improved, and am far from presuming it to be perfect. I aimed at nobleness of form and womanly dignity of expression. She is forlorn, but does not quite despair, for she looks up imploringly. She accuses the serpent with one hand, and herself most with the other. The serpent retires, for *Eve repents—she now resists evil.*

She is not a goddess, but a woman, a primitive woman, the mother of mankind. She has never been in society, nor is she educated. Such has been my design, but imperfectly carried out. I trust you will make due allowance. . . .

I am, dear sir, faithfully your ob't serv't,

HIRAM POWERS.

FLORENCE, *December* 7, 1871.

*919 "NYDIA."

Original, by

JOHN RANDOLPH ROGERS.....Rome

Born in New York State in 1825. In early life he was engaged in trade, but went to Rome and became a sculptor. He is known by his statue of "Nydia, the blind girl of Pompeii," and by the bronze doors, with scenes from the life of Columbus in the panels, made for the eastern entrance to the Capitol extension at Washington (1858). He also provided statues of Mason, Nelson, and the two Marshalls, for the Washington Monument at Richmond, Va., made a statue of John Adams for the chapel

at Mt. Auburn, "The Angel of the Resurrection," for the monument of Col. Colt at Hartford, Conn., and a colossal bronze statue of Lincoln, for Philadelphia (1871). Mr. Rogers resides in Rome, with occasional visits to his native country.

Extreme outside measurement of the above figure, including rose antique marble pedestal, with revolving top, 88 x 32 inches.

*920 "FLORA."

Life size figure, by

C. B. IVES.....Rome

A native of Connecticut, but for many years a resident of Rome. He has made busts of General Scott, William H. Seward (owned by Hon. Henry Hilton, New York), and others. To the American Centennial Exhibition of 1876 he sent "Nursing the Infant Bacchus." He is author of the statue of Trumbull, in marble, in front of the new State House at Hartford, Conn.

The above has fine marble pedestal.

*921 "SAPPHO."

Life size figure, by

PROFESSOR RICHARD H. PARK.....New York

Extreme outside measurement of figure and Italian marble pedestal, revolving top, 100 x 27 inches.

*922 "PROSERPINE."

Original statue, by

MARSHALL WOOD (deceased).....London

An English sculptor, recently deceased. Mr. Wood gained a certain popularity by his bust, "The Song of the Shirt," and among other ideal figures he has designed are a "Siren," "Hebe," "Musidora," and a "Nymph Bathing." He received many commissions from the English royal family. He also made a statue in marble of the Queen, for Montreal, and a bronze statue of Cobden for the Exchange at Manchester, England.

Extreme outside measurement of above statue, including elaborate Italian marble pedestal, 100 x 32 inches.

*923 "PAUL AND VIRGINIA."

Original group, by

JOSEPH DURHAM, A. R. A. (deceased).....London

Born in London, 1821. In 1837 was apprenticed to John Francis, and, later, worked some time in the studio of E. H. Baily. In 1848 he sent to the Royal Academy his bust of Jenny Lind, which attracted much attention. To the Royal Academy, in 1856, he sent his bust of the Queen, which was presented to the City of London by a retiring Lord Mayor, and is now in the Mansion House. He gained a prize for a memorial to commemorate the Great English Exhibition of 1871; is the author of the statue of Palmerston, in the Guildhall, and of the bust of Hogarth, Leicester Square. Elected Associate of Royal Academy, 1867. Died, 1877.

The above group has elaborate Italian marble pedestal. Extreme outside measurement of all, 98 x 30 inches.

*924 "FISHER GIRL."

Life size figure, by

ADAM SCIPIONE TADOLINI (deceased).....Rome

Born at Bologna, 1789. Pupil of Canova, Professor of the Academy of Bologna. Among the works of this sculptor are "Venus and Love;" the "Rape of Ganymede," for Prince Esterhazy; the Tomb of Cardinal Laute, for the city of Bologna; statue of "St. Francis de Sales," for St. Peter's, at Rome; and a colossal "St. Michael," for the late Mr. Gardner Brewer, of Boston. Died, 1870.

Extreme outside measurement of above figure, including elaborate Italian marble pedestal, 95 x 36 inches.

*925 "THE BATHER."

Life size figure, by

ANTONIO TANTARDINI.....Milan

Resides at Milan, is one of the first sculptors of the Lombard School. Medals at London, Berlin, Oporto, and Vienna.

The above figure has large Italian marble pedestal. Extreme outside measurement of both, 85 x 42 inches.

*926 "FLORA."

Original statue, by

THOMAS CRAWFORD (deceased).....Rome

Born in New York, March 22, 1813; died in London, October 16, 1857. He began his profession in the marble-yard of Launitz, then went to Rome, where he was encouraged by Thorwaldsen, and produced his first important work, the "Orpheus," now in Boston. A statue of Beethoven, the gift of the late C. C. Perkins, belongs to the Music Hall Association in the same city, and his statue of James Otis is in the chapel of the Mt. Auburn Cemetery. Crawford's principal work is at Washington, where he executed a number of bas-reliefs for the Capitol, and the statue of Liberty which crowns the dome of that building.

Extreme outside measurement of statue and elaborate Italian marble pedestal, 110 x 42 inches.

*927 "ZENOBIA IN CHAINS."

Colossal statue, by

HARRIET HOSMER.....Rome

Born at Watertown, Mass., Oct. 3, 1831. Miss Hosmer early showed a talent for modeling, and determined to devote herself to sculpture as a profession. She entered the studio of one Stevenson, in Boston, as a pupil, and afterward studied anatomy in St. Louis. She returned from St. Louis, bringing with her a bust of Napoleon, copied from that of Canova, together with an ideal creation, "The Morning Star," and in 1852 left America for Italy. In Rome she studied with Gibson, and soon made a reputation through her work: a marble statue of "Œnone" (1855); a sleeping "Beatrice Cenci" (1857); the often repeated "Puck," seated upon a mushroom; the colossal statue of "Zenobia in Chains;" the statue of Thomas Benton, and, in 1865, the statue of a "Sleeping Faun," which received a medal at the Dublin Exposition of that year.

Extreme outside measurement of above statue and low pedestal, 105 x 40 inches.

*928 "DEMOSTHENES."

Colossal statue, by

THOMAS CRAWFORD (deceased).....Rome

(See biographical note to No. 926.)

The above statue has sculptured marble pedestal. Extreme outside measurement of all, 100 x 40 inches.

ART FURNITURE, GRAND HALL CLOCK, AND MISCELLANEOUS OBJECTS.

929 BRIC-À-BRAC TABLE, burnished brass, *repoussé* top, two circular shape shelves beneath.

930 —— ANOTHER, similar design, silver and gold gilt finish.

931 PEDESTAL TABLE, walnut and burnished brass, tall slender form.

932 FANCY TABLE, bronze and gold gilt, oriental design, Mexican onyx top, and two beveled plate glass shelves.

933 PEDESTAL, carved cherry, ebonized, and inlaid with brass, onyx top, inclosure and two shelves beneath.

934 BOUQUET TABLE, carved and gold gilt ornamentation, California marble top.

935 EBONIZED WORK TABLE, buhl inlaid, and ormolu mountings and ornaments.

936 BRIC-À-BRAC TABLE, irregular shape, polished rosewood, with brass ornaments and ball feet.

937 SMALL TABLE, polished brass, plush top.

938 ——ANOTHER, similar design, square shape top, covered with blue plush.

939 CARVED ROSEWOOD TABLE, bamboo design, shelf beneath.

940 FANCY TABLE, upholstered in old gold and blue plush, gilt ornaments.

941 TOILET TABLE, marquetry panels and ormolu mountings.

942 BRIC-À-BRAC TABLE, Japanese design, red and black lacquer, with gilt ornamentation, two shelves beneath.

943 CARD TABLE, folding top, rosewood, inlaid with ivory, gold gilt bronze ornaments.

944 CENTER TABLE, French walnut, fine marquetry top and panels, finely wrought ormolu ornamentation. Height and length, 30 x 42 inches.

945 SMALL FANCY TABLE, gold gilt bronze, with mahogany top and shelf.

946 BRIC-À-BRAC TABLE, polished mahogany, square shape top inlaid with brass and mother of pearl, irregular shape shelves beneath, burnished brass feet.

947 FANCY TABLE, mahogany, with gold bronze mountings, circular shape top and shelf.

948 ESCRITOIRE, fine buhl inlaid, ormolu ornamentation, tortoise-shell panels.

949 CENTER TABLE, richly carved wood, gold gilt, Mexican onyx top, inlaid. Height and diameter, 30 x 44 inches.

950 FANCY BRIC-À-BRAC TABLE, carved and polished mahogany, bamboo design, shelf beneath.

951 PEDESTAL TABLE, finely carved and polished rosewood, square shape top, with twisted legs, polished brass claw feet.

952 PAIR FRENCH PEDESTALS, tall straight forms, ebony finish, tortoise-shell panels inlaid with brass, richly ornamented in relief with ormolu. Height and diameter, 54 x 19 inches.

2 pieces

953 LARGE CENTER TABLE, oblong shape, carved rosewood, gilt ornamentation, very fine marquetry top and panel beneath. Height and length, 33 x 47 inches.

954 PARLOR CABINET, of inlaid woods, ormolu mountings and decorated Sèvres porcelain medallion, Italian marble top. Outside measurement, 44 x 35 x 17 inches.

955 —— ANOTHER, to match, same size.

956 MANTEL CLOCK, by Barbier, Paris, rich ormolu case, strikes hours and half-hours, carved and gold gilt plinths.

957 LARGE MANTEL CLOCK, French movement, strikes hours and half-hours, polished onyx case, gold gilt bronze mountings and ornaments, figure surmounting top holding pendulum.

958 BRIC-À-BRAC TABLE, carved and polished mahogany, square shape top, with irregular shelves beneath, burnished brass ball feet.

959 EASEL, carved wood, gold gilt, bamboo design, decorated porcelain panel inlaid.

960 SMALL EASEL, bamboo design, gold gilt.

961 EBONIZED EASEL, carved and gold gilt ornamentation.

962 EASEL, black walnut, gilt ornamentation.

963 LARGE OVAL PEDESTAL, rosewood, finely carved, and gold gilt ornamentation, Egyptian marble top. Outside measurement, 42 x 35 inches.

964 LARGE CONSOLE TABLE, finely carved rosewood, with gilt ornamentation, bronze medallions, and ormolu mountings, Egyptian marble top. Outside measurement, 60 x 60 x 24 inches.

965 —— ANOTHER, companion to the above.

966 SCREEN, three fold, high form, finely carved ebonized frame of open-work design, panels of Japanese silk embroidery, storks and floral designs in natural colors on black satin.

967 —— ANOTHER, three fold, low form, carved, ebonized, and gilt frame, Chinese needle-work panels, birds, flowers, and other designs, in brilliant colors on black satin.

968 LADIES' SECRETARY, polished mahogany, with brass ornaments and mountings, shelf on top and mirror back.

969 PAIR TEAK-WOOD PEDESTAL TABLES, tall straight forms, finely carved India marble top, inlaid. Height and diameter, 37 x 16 inches. 2 pieces

970 FANCY TABLE, carved and polished mahogany shelf beneath, polished brass spindle and ball feet.

971 TOILET TABLE, rosewood inlaid with brass, ormolu mountings and ornaments.

972 MANTEL CLOCK, by Brown & Spaulding, New York, fine French movement, strikes hours and half-hours, carved onyx case, with ormolu mountings, bronze group surmounting top.

973 PAIR CANDELABRA, four lights each, ormolu with bronze support. Italian marble plinths. 2 pieces

974 PEDESTAL TABLE, finely carved teak-wood, decorated Nankin porcelain top, shelf beneath. Height and diameter, 32 x 16 inches.

975 —— ANOTHER, same shape and design as the above, India marble top, inlaid.

976 EBONIZED EASEL, carved and gold gilt ornamentation.

977 MANTEL CLOCK, by Brown & Spaulding, New York, French movement, strikes hours and half-hours, black marble and bronze case, fine bronze group surmounting top.

978 MANTEL CLOCK, by Brown & Spaulding, French movement, strikes hours and half-hours, black marble and bronze case.

979 LARGE PEDESTAL, oval top, rosewood, finely carved and gold gilt ornamentation, Egyptian marble top. Outside measurement, 42 x 35 inches.

980 CONSOLE TABLE, finely carved rosewood, gilt ornamentation, Egyptian marble top, inlaid. Outside measurement, 60 x 60 x 24 inches.

981 —— ANOTHER, to match.

982 ANTIQUE HALL CLOCK, movement by A. Willard, Jr., Boston, fine carved mahogany and inlaid case, with brass ornaments.

983 PAIR ORMOLU CANDELABRA, tall forms, for six lights each, finely wrought, Roman design. Height and diameter, 35 x 11 inches.

984 PAIR ELABORATE PEDESTALS, for the above, carved rosewood, with gilt ornamentation. Height and diameter, 48 x 20 inches. 2 pieces

985 PARLOR CABINET, carved rosewood, with gilt and marquetry ornamentation, bronze medallion, and gold gilt ornaments, black marble top, inlaid. Outside measurement, 47 x 40 x 18 inches.

986 —— ANOTHER, to match.

987 CENTER TABLE, made to order from original designs, by Pottier & Stymus, carved rosewood, with Mexican onyx top, finely wrought ormolu bronze mountings, ornaments, and panels. Outside measurement, 31 x 55 x 38 inches.

988 ELABORATE MANTEL SET, French movement clock, strikes hours and half-hours, with bronze case and figures in relief, ormolu and onyx plinth, pair of tazzas to match as side pieces. 3 pieces

989 —— ANOTHER, finely wrought ormolu case, representation of Nôtre Dame, Paris, fine movement, strikes hours and half-hours ; pair of six light candelabra to match. 3 pieces

990 PARLOR TABLE, tall round form, upholstered in maroon plush, with gold gilt ornaments, top of onyx, with artistic *repoussé* chased rim. Height and diameter, 37 x 24 inches.

991 —— ANOTHER, similar shape but smaller, very fine *repoussé* chased top, bacchanalian and classical subjects in medallions, has extra cover. Height and diameter, 37 x 22 inches.

992 MAGNIFICENT CENTER TABLE, oval shape, by Pottier & Stymus, carved rosewood, marquetry and gilt ornamentation, top of onyx with Carrara marble rim, artistically carved classical subjects in low relief, ormolu, gold, and silver gilt mountings and ornaments. Outside measurement, 30 x 54 x 36 inches.

993 —— ANOTHER, as fine, artistically carved and gold gilt frame with hand-decorated panels, Mexican onyx top, with ormolu rim. Outside measurement, 31 x 55 x 34 inches.

994 PARLOR TABLE, tall form, finely wrought ormolu, with Cupid support and mosaic marble top, and *repoussé* chased rim, classical subjects in medallions. Height and diameter, 38 x 20 inches.

995 LARGE MUSIC CABINET, carved rosewood, with gold gilt and marquetry ornamentation, *repoussé* bronze panel in door, ormolu mountings and ornaments. Outside measurement, 72 x 62 x 22 inches.

996 LARGE CENTER TABLE, carved rosewood and gilt, marquetry top, with *repoussé* bronze rim, decorated porcelain medallions and ormolu mountings. Outside measurement, 31 x 51 x 34 inches.

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999 —— ANOTHER PAIR, to match.

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1002 —— ANOTHER, match to above.

1003 EASEL, carved walnut, gold gilt and ebonized ornamentation, bronze medallions.

1004 —— ANOTHER, to match.

1005 —— ANOTHER, to match.

1006 —— ANOTHER, to match.

1007 —— ANOTHER, cherry, ebonized, carved and gilt ornamentation.

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1010 —— ANOTHER, to match.

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1467 WHITMORE (WM. H.). HERALDRY, ELEMENTS OF. *Numerous illustrations.* Royal 8vo, cloth. Boston, 1866

1468 WIKOFF (HENRY). REMINISCENCES OF AN IDLER. *Portrait.* 12mo, cloth. New York, 1880

1469 WILKIE GALLERY. With Biographical and Critical Notices. 67 *carefully selected steel engravings.* Royal 4to, morocco extra, gilt edges. London, n. d.

Includes Wilkie's Spanish and Oriental Sketches.

1470 WILKIE. Another copy. Morocco antique.

1471 WILLIAMS (H. W.). SELECT VIEWS IN GREECE, with Classical Illustrations. 64 *fine views engraved in the best line manner by eminent artists.* 2 vols in 1, royal 4to, half red morocco extra, gilt edges. London, 1829

Plates on India paper, and in two states. A leaf of text is mounted.

1472 WILLIAMS (S. W.). MIDDLE KINGDOM. A Survey of the Chinese Empire and its Inhabitants. *Map and illustrations.* 2 vols. 12mo, half morocco. New York, 1848

1473 WILSON. RISE AND FALL OF THE SLAVE POWER IN AMERICA. 3 vols. 8vo, cloth. 1875–77

1474 WILLIS (N. P.). POEMS. *Numerous illustrations by E. Leutze* 8vo, morocco, gilt. Philadelphia, 1848

1475 WOODWARD AND CATES. ENCYCLOPÆDIA OF CHRONOLOGY, historical and biographical. Royal 8vo, half calf extra. Boston, 1872

1476 WOMEN OF THE BIBLE, delineated in a series of Sketches of Prominent Females mentioned in Holy Scripture. 18 *steel engravings.* 4to, paneled morocco, gilt. New York, 1849

1477 WOMEN OF BEAUTY AND HEROISM, from Semiramis to Eugénie. 19 *steel engravings from designs by Champagne and Wordesforde.* 4to, stamped morocco. New York, 1859

1478 WORCESTER (J. C.). DICTIONARY OF THE ENGLISH LANGUAGE. Unabridged edition. Thick 4to, russia. Boston, 1860

1479 WYNNE (JAMES), M. D. PRIVATE LIBRARIES OF NEW YORK. *Plates representing the interior of Mr. Noyes' library.* 8vo, cloth, uncut edges. New York, 1860

Among the principal libraries mentioned in this work are those of John Allan, George Bancroft, Thomas P. Barton, J. Carson Brevoort, Rev. Dr. Chapin, Almon W. Griswold, William Menzies, William Curtis Noyes, Dr. Purple, Geo. T. Strong, R. L. Stuart, and Richard Grant White.

1480 YOUATT (WM.). THE HORSE. *With numerous illustrations.* 8vo, sheep. Philadelphia, 1843

1481 YOUNG (EDWARD), PH. D. LABOR IN EUROPE AND AMERICA. 8vo, half morocco. Washington, 1875

1482 MALBY'S TERRESTRIAL GLOBE, by Thomas Malby & Son, Map and Globe Sellers to the Admiralty, London, 1874. Carved rosewood frame. Height and diameter, 55 x 40 inches.

1483 MALBY'S CELESTIAL GLOBE, same size as the above.

PRICE TWO CENTS.

TWO GREAT MASTERPIECES

MEISSONIER AND BONHEUR EXCITE THE BIDDERS.

"FRIEDLAND—1807," BRINGS SIXTY-SIX THOUSAND DOLLARS AND "THE HORSE FAIR" FIFTY-THREE THOUSAND.

When two negro servants, gloved and in livery, drew back the great red curtain that covered Meissonier's masterpiece at Chickering Hall last evening a hush crept over the throng of thousands who attended the third night of the Stewart sale. It was "Friedland—1807," the loving tribute of the greatest artist of France to the greatest Monarch in France's history.

"I did not intend to paint a battle," he has said. "I wanted to paint Napoleon at the zenith of his glory. I wanted to paint the love, the adoration of the soldiers for the great captain in whom they had faith and for whom they were ready to die."

And that he did it no man has questioned. A painter less great in words than was Jean Louis Ernest Meissonier with his brush could do [illegible] on the canvas before which all New [illegible] last night.

[illegible] "to visit New York" [illegible] and [illegible] [illegible] [illegible]

The mallet head descended and Samuel P. Avery took the Bonheur.

Mr. Avery declined absolutely to name the purchaser. Nor would he say where it was going. Mrs. Avery ventured that it was too large for their bedroom, and with this hearty meal of information the art world of New-York, of America, and of the world was perforce content.

Seventy-two pictures in all were sold, for which $243,125 was paid, as against $160,500 on the second night's sale and $110,125 on the first night, making the grand total realized on the three nights' sales $513,750. After the two great gums had been disposed of there was no flagging of interest. Some spirited bidding was excited by Ludwig Knaus's "Children's Party," which was started at $5,000, from which figure it jumped into the teens until it brought down the house at $20,000. After reaching its majority the picture began to languish, and had to be knocked down by the reluctant auctioneer at $21,300, to Jay Gould.

Bouguereau's "Return from the Harvest" was greeted with prolonged applause as it was presented to the audience, and was started at $5,000. It is a beautiful picture, and should have brought more than it did, $8,000.

Everybody waited for "The Prodigal Son" to be placed upon the easel with mingled feelings of veneration and expectancy. People who were not there to buy had been taught from infancy that even a *replica* of this great Scriptural subject would command a fabulous sum. Contrary to universal demand on the part of non-bidders the picture only brought $3,050.

Gilbert Stuart's portrait of Washington began at $500. This some patriotic American, who objected to undervaluing both the painting and the *pater patriæ*, raised the bid $200. Other patriotic citizens woke up at this, and one-hundred-dollar bids began to roll in with amazing rapidity, until $3,100 was offered and paid for the historic painting. Troyon's "Landscape and Cattle" was said to have been purchased by Jay Gould. The price paid was $11,000. On the other hand, Titian's "Madonna and Child" brought only $800. Eliot F. Shepard bought Charles Banquiet's "Letter," Karl Hoff's "The Kind Guardian," and Bouguereau's "Return from the Harvest." "Une Collaboration," by Jean Léon Gérome, was not as lucky as the gladiators of the night before, bringing only $8,100. New-Yorkers will no doubt shortly see Zamacoi's Court Jesters in antechamber of the Louvre time of Henry III., in the window of Knoedler's until 8 o'clock, when the building was nearly full. Then a young gentleman, with chestnut hair and beard, clad in evening dress and a pair of eye glasses, stepped smartly out from behind the curtain and walked to a reading desk which stood at the right of the guillotine. A stout man sat down at a table near by and silently elected himself Secretary of the meeting. A lot of other young men scattered themselves about the hall, in the aisles, and awaited developments. The smart young man with the chestnut fringe to his countenance, opened a big book, smiled benignly on the audience, and suddenly exploded thus:

"Ladies and Gentlemen: Your attention is asked to the sale of the collection of paintings made by the late A. T. Stewart."

Then, after announcing that no bids lower than $25 would be received and that a painting by Yvon, now at the Grand Union Hotel, Saratoga, would not be sold, because it had not been exhibited, the young man, in a voice which went off like the snap of a whip, said:

"No. 1 on your catalogues—'Richelieu's Cats'—Bakalowicz—No. 1."

Swish! Back went the red curtains, disclosing a beautiful tableau, composed of two colored men clad in blue uniforms, brass buttoned and white braided, supporting on a red pedestal, Mr. Bakalowicz's little picture, in which a small bit of fiery red indicated Richelieu and two bits of gray indicated his friends. The whole tableau looked like a representation of the coat of arms of some new State just admitted to the Union. A hollow voice from the neighborhood of the dress circle on the right hand side said:

"A hundred dollars."

And thus the sale of Mr. Stewart's collection was begun. It went very slowly for some time after the start. The smart young auctioneer rattled away in a dry and uninteresting manner something like this:

"What's your bid? What's the starter? One hund'd dollar-r-r-r-s. Thenk kew, sah! You can't makamistake at the price."

No. 16, "Papa's Coming," by Thomas Faed, called out the first lively bidding, and calls of $25 began to go off all over the hall like the popping of champagne corks. When the auctioneer finally held up his ivory mallet head on $2,100 every breath was held, and when he whacked it down there was a general sigh of relief. No. 17 was down on the catalogue as "Holy Family," but the auctioneer said the son of the dead artist, Henry Peters Gray, had stated that its correct title was "Charity." This did not help up the price, and it went for $575. A faint murmur of applause was heard for the first time when Gallait's "Abelard and Heloise" was produced. The picture went as far as $2,500 and there it stopped. Bierstadt's "Seal Rock" was applauded about as much as any picture in the course of the evening. It was not a very demonstrative gathering of spectators, being largely composed of ladies, who sat in solemn silence watching the money fly. Bierstadt's picture went for $2,500, and the final bid was lightly applauded.

The next picture that created a stir was "Susannah and the Elders." Susannah was robed simply in youthful innocence, and the gentlemen in the front rows suddenly imagined themselves at the National Opera and began to whistle "Coppelia," as they took long draughts of inspiration through their opera glasses. Susannah went cheap. Then applause came again for the "Loch Lomond" of Verboeckhoven and Roffaien, which sold for $2,375. But the first real sensation of the evening was Meyer von Bremen's "Industry," which was heartily welcomed and was promptly started at $1,000. It went up rapidly by bids of $100, to $2,100, and then moved more slowly. The bid of $3,000 for the first time in the evening was applauded, and the picture sold for $3,650.

Troyon's "Cattle" called out as lively a piece of bidding as anything in the evening's sale. The beautiful work was greeted with applause, and the first bid was a round $2,000. The next bids were $3,000, $3,500, $4,000, $4,500, $5,000, $5,500, and $6,000. Then the bids began to decrease, but it was finally knocked down, amid intense silence, at $7,150. Schussele's "Washington Irving and His Friends," well known from the engraving, was coldly received and did not bring a large price. Gérome's "Chariot Race," which the auctioneer said was painted

Continued on opposite side of preceding clipping.

STEWART'S ART TREASURES

SELLING HIS PAINTINGS AT AUCTION.

SEVENTY-FOUR SOLD ON THE FIRST NIGHT, WITH SOME LIVELY BIDDING AT TIMES, FOR $110,125.

Across the stage of Chickering Hall last night, from one side of the great organ to the other, stretched a flowing curtain of lurid red. In front of the curtain rose an iron framework, with a moveable piece, which ascended and descended by means of pulleys and counterweights. The whole affair looked like a guillotine, but it was not; it was an arrangement for shedding light upon the coming events which cast their shadows before.

At 7 o'clock the doors of the hall were thrown open and people began to hurry in, seek out the best seats, and try to see through the red curtain with their opera glasses. The crowd increased

to order for $33,000, was started at $5,000. The bid frightened every one for a time, and it went only to $7,100.

Meissonier's "Charity," the show piece of the evening, was received without a whisper, and the first bid fairly knocked competition on the head. It was $10,000, and the painting sold for $300 more. The picture originally cost $24,000. Daniel Huntington's "Lady Washington's Reception," made familiar by engravings, was applauded faintly and sold at a low figure. Mr. Stewart paid $20,000 for it. Like all the other large pictures, it was bid for by very few persons. Bouguereau's "Homer and His Guide" was started at $2,000 and went as far as $5,200.

Church's "Niagara" was the last picture offered last night, and it started quietly enough at $2,500. Suddenly a gentleman in the gallery began to bid in a lively style, and the auctioneer urged him, as he loved national art, to stick to it. He did so until he had run the picture up to $7,000; but a quiet man on the other side of the house bid $50, and that settled it. The buyer was John S. Kennedy, who will send the picture to the National Museum at Edinburgh, Scotland, and the gentleman who failed to go $50 better was Carl S. Brandt, Director of the Telfair Institute, Savannah. Henry Field and John T. Lester, of Chicago, were among the bidders, but it was not known whether they bought anything or not. Judge Hilton, was one of the bidders, and bought in several paintings. Some of the other bidders objected to Judge Hilton making any offers. The number of pictures sold was 74, and the total receipts were $110,125.

The paintings sold last evening, with the price, and the purchaser, where it could be obtained, were as follows:

Adan, Louis Emile, "In the Flower Garden." Bought by John T. Lester, Chicago	$250
Alvarez, Don Luis, "Jealousy"	750
Bakalowicz, Ladislaus, "Richelieu's Cats." Bought by Charles Clark	250
Bakker-Korff, Alexander Hugo, "Gossip." Bought by Reichard & Co.	550
Baugniet, Charles, "Blind Man's Buff." Bought by Judge Henry Hilton	2,800
Baugniet, Charles, "The Visit of the Godmother"	725
Beard, James H., "Brunette and Blonde." Bought by John T. Lester, Chicago	500
Beyle, Pierre Marie, "Odalisque and Parrot." Bought by W. H. M. Sistare	325
Bierstadt, Albert, "Seal Rock, San Francisco." Bought by Charles Lockhart	2,500
Boldini, G., "Waiting." Bought by S. A. Coale	800
Bouguereau, William Adolphe, "Homer et Son Guide." Bought by Fred Layton	5,200
Boulanger, G. R. C., "The Appian Way." Bought by S. A. Coale	1,000
Brown, John Lewis, "The Death"	650
Brown, John Lewis, "The Start." Bought by Charles S. Hazletine, of Philadelphia	750
Casanova-Antonio, "Preparing for a Visit"	350
Chavet, Victor, "The Duet"	400
Church, Frederick E., "Niagara Falls from American Side," bought by John S. Kennedy	7,050
Clairin, Georges, "Carnival, Venice." Bought by William Y. Mortimer	625
Comte, Pierre Charles, "Inquisitiveness"	450
Comte, Pierre Charles, "In Confidence"	325
De Braekeleer, P., (deceased,) "The Singing Lesson"	750
De Coch, Xavier, "Cows at the Stream." Bought by C. L. Lambert	650
De Eguaquiza, Rogelio, "A Bright Lookout." Bought by T. O. Bullock	175
De Madrazo, Raimond, (deceased,) "Lady Feeding Pet Monkey"	1,000
De Nittis, Joseph, (deceased,) "Flirtation, Hyde Park." Bought by John T. Lester	700
De Noter, David E. J., "Lady, Fruits, and Objects of Art." Bought by Reichard & Co.	300
Des Goffe-Blaise, Alexandre, "Objets d'Art." Bought by Knoedler & Co.	525
Dubufe, Edouard, (deceased,) "The Circassian Girl." Bought by S. A. Coale	700
Faed, Thomas, "Papa's Coming." Bought by John S. Kennedy	2,100
Farrier, Gabriel, "Marguerite Going to Church." Bought by S. A. Coale	625
Fichel, Eugène Benjamin, "The Art Critics"	675
Français, François Louis, "Ruins of Pompeii." Bought by S. A. Coale	800
Gallait, Louis, "Abelard and Heloise." Bought by Heber R. Bishop	2,500
Gérôme, Jean Leon, "The Chariot Race." Bought by Judge Henry Hilton	7,100
Genisson, Victor J., (deceased,) "Church Interior"	275
Gignoux, Regis, (deceased,) "Niagara in Winter." Bought by Charles Bark	1,050
Girard, Firman, "Helping the Poor"	675
Goupil, Jules Adolphe, (deceased,) and de Noter, David E. J., "Lady, Flowers, and Objects of Art." Bought by Fred Layton, Milwaukee	550
Gray, Henry Peters, (deceased,) "Charity," (catalogued as "Holy Family.") Bought by C. M. Kurtz	575
Hart, James M., "Landscape and Cattle." Bought by William Rockefeller	1,500
Hiddemann, F. P., "Columbus's Triumphant Entry into Genoa."	500
Hildebrandt, Theodor, "Lear Awakening From Insanity." Bought by D. W. Powers	1,000
Hübner, Karl W., (deceased,) "The Young Married Couple"	375
Hübner, Karl W., (deceased,) "The Old Married Couple." Bought by Isidor Straus	525
Huntington, Daniel, "Lady Washington's Reception." Bought by Latham A. Fish for the Hamilton Club, Brooklyn	3,300
Ingomar, G., "Tired Out"	200
Johnson, Eastman, "The Confab." Bought by N. Q. Pope	1,025
Leon y Escosura, "Hadden Hall"	1,550
Lesrel, A. A., "The Bandit's Ruse"	1,375
Meissonier, J. L. E., "Charity." Bought by Judge Henry Hilton	10,000
Merle, Hugues, "Hamlet and Ophelia." Bought by Knoedler & Co.	2,100
Moreau, Adrien, "Gathering Pond Lilies." Bought by C. W. Tenney	450
Palmaroli, Vicente, "On the Terrace." Bought by Knoedler & Co.	575
Parton, Arthur, "A Mountain Brook." Bought by H. R. Kibbe	625
Pinchart, E. A., "Spring"	675
Richter, Edouard, "The Presents of Lalla Rookh." Bought by John H. Converse	600
Robie, Jean Baptiste, "Flowers and Objets d'Art"	925
Schroedter, Adolf, "Falstaff and His Recruits." Bought by John H. Converse, of Rochester	750
Schulten, A., "Swiss Landscape"	575
Schussele, C., "Washington Irving and his Friends"	1,650
Stevens, Alfred, "After the Ball"	2,850
Tait, Arthur F., "Lost in the Snow"	1,025
Toulmouche, Auguste, "The Serious Boot." Bought by John H. Converse	2,150
Troyon, Constantine, (deceased,) "Cattle." Bought by D. C. Lyle	7,150
Van Schendel, P., (deceased,) "The Night Market"	1,000
Verboeckhoven, E. J., (deceased,) and Roffiaen, F., "Loch Lomond." Bought by Reichard & Co.	2,325
Verboeckhoven, E. J., (deceased,) "Sheep and Goat"	2,925
Von Bremen, J. G. Meyer, (deceased,) "Industry"	3,850
Von Kaulbach, Wil, (deceased,) "Cupid and Psyche." Bought by S. A. Coale	925
Von Piloty, Karl Theodor, "Thusnelda at the Triumphal Entry of Germanicus into Rome." Bought by Judge Henry Hilton	3,900
Willems, Florent, "The Bride." Bought by H. L. Sheldon, of Brooklyn	725
Winterhalter, F. X., (deceased.) "Susannah and the Elders." Bought by D. W. Powers, of Rochester	825
Yvon, Adolphe, "Battle of Inkerman"	550
Ziem, Felix, "Doge's Palace, Venice"	1,400

A TREASURE FOR TWO DOLLARS

THE STEWART COLLECTION SOLD—THE BOOKS REALIZED $10,720.

The sale of the Stewart collection closed last evening at the American Art Galleries with the disposal of the third lot from the library. There was much less interest manifested in the sale than on previous nights. In some well known books good bargains for the buyers were plentiful. An edition of the "Tatler," in four volumes, bound in calf, sold for $2. The "new library edition" of Thackeray's works, printed on heavy paper and profusely illustrated, including all the au-

thor's original designs, 22 volumes in all, went for $3 50 a volume, making $77 for the set. A 13-volume edition of "Parry's, Franklin's, and Denham's Voyages and Travels," bound in half calf, was sold for 35 cents a volume. A translation of Tacitus by Murphy, in six volumes, sold for $1 50. "The Mysteries of Paris," by Eugène Sue, in three volumes, brought $18 75. "Le Juif Errant," in four volumes, by the same author and profusely illustrated, brought $21.

The highest price brought by any one work was $160, for which H. B. Lane got a unique illustrated copy of Washington's Farewell Address, having 125 portraits of Washington inserted, and an original letter signed by "G. Washington," dated "Headquarters, June 2, 1783," and bound in crushed levant morocco extra. An Edinburgh edition of Scott's Waverley novels, in 25 volumes, sold for $106 25. Roberts's "Holy Land, Syria, Idumea, and Arabia," containing 125 plates, in three volumes, sold for $90 a volume. A 1493 folio from the Koberger press, Nuremberg, "Chronicarum Liber," containing also 2,000 specimens of old wood engraving was bought by Mr. Lord for $130. Waring's "Masterpieces of Industrial Art and Sculpture at the London International Exhibition of 1862," consisting of 300 plates, in three volumes, sold to Mr. Butler for $156. The last two numbers on the catalogue—Malby's Terrestrial and Celestial Globes, in carved rosewood frames—went at low figures, the former at $80, the latter at $62 50.

The total for the evening was $3,500 25, making the whole amount realized about $10,720.

THE STEWART STATUES.

BIDDERS GROW SILENT AND THE "GREEK SLAVE" IS NOT SOLD.

Powers's "Greek Slave" and the other specimens of sculpture in heroic size will remain in the Stewart mansion to be taken by a buyer of that property, unless some one shall meanwhile arrange with the Executors to get them. They were withdrawn from public sale yesterday because no one would give the asking price.

The room at the American Art Galleries, in which the Stewart sale has been going on, would have to be stretched to admit more people than were there when the statuary was offered. Many attended doubtless because the sale had reached its last day and bargains might fairly be expected. From the way the great majority, however, settled back in their chairs when the auctioneer turned the leaf in the catalogue on which the merits of the "Greek Slave" and other famous statues were set forth, no one would have supposed that their immediate interest looked beyond a struggle for the prizes among the heavy bidders. The fun promised on this account was anticipated with much zest. Every one looked for big figures. Whatever chance there may have been for a contest of thousands, it remained not an instant after the auctioneer announced that a limit had been set on the finest of them.

"The Executors have decided," he explained, "not to let certain of these works go unless they bring a certain price. In each case that price has been set very low. A bidder can buy cheaper than ever before, but, great sacrifices having already been made, it has been decided to announce figures above which bids will be received."

Any one could see that these words chilled the audience, who let Mr. Kirby offer the following without a response: "The Fisher Girl," by Barbee, $800; Powers's "Greek Slave," $5,000; "Eve Tempted," $3,500; "Paradise Lost," $5,000; "Nydia," by J. R. Rogers, $1,000; "Flora," by C. B. Ives, $800; "Sappho," by Richard H. Park, $1,500; "Proserpine," by Marshall Wood, $1,200; Joseph Dunham's "Paul and Virginia," $4,000; Tadolini's "Fisher Girl," $1,500; "The Bather," by Tantardini, $1,200; Thomas Crawford's "Flora," $2,500; "Zenobia in Chains," by Harriet Hosmer, $5,000, and Crawford's "Demosthenes," $1,500.

After an awkward pause young Mr. Hilton asked to have Barbee's "Fisher Girl" offered again, bidding $810. Frank Savin, the broker, winked at some of his friends as if to call their attention to the fun he was going to have with the young man, and raised the bid to $820. The two bidders jumped over each other $5 and $10 at a time until Mr. Hilton, catching the meaning of some of the winks and smiles, left Mr. Savin the highest bidder at $965. No one asked for any more of the reserved statuary.

This didn't indicate a scarcity of money in the company, however. The lowest cup and saucer offered sold at $13 and one pair of the same texture—turquois glaze, Louis Philippe, Sèvres—brought $40. From 10 small specimens of Sèvres porcelain, in which the above are included, the bids amounted to $343. Most of the bronzes went at great bargains, only a few bringing anything like their value. H. O. Sheldon secured Carrier's life-size busts of "Paul and Virginia" for $400; "The Toying Page," by E. Keyser, one of the most artistic in the collection, was caught up by a dealer for $510, and John R. McLean secured for his new house at Washington a remarkably showy pair of vases for $440.

The sculpture brought low prices, bidding being active only with a low range. Mrs. S. M. Aspinwall bought Delvanta's "Windy Day," a 42-inch figure whose umbrella has yielded to the wind, for $755. Frank Savin bought Albano's "Maternal Affection" for $850; and Coogan, the furniture man, found himself, after a few bids, the possessor of "Son of William Tell after the discharge of his father's arrow," with a pedestal containing panels carved in relief to represent scenes in Tell's life. Panels and statue weigh a ton or so. They cost Mr. Coogan $485.

In the sale of miscellany that closed out the collection bidding was quick and full of spirit. Tables with onyx tops, or carved or inlaid in the most artistic fashion tempted bids from $500 to $725. Mr. Hilton secured one of them and several other articles. The grand hall clock at the Stewart mansion, which has calendar, astronomical, thermometer, barometer, and other attachments, with an elaborately carved Sienna marble case, and a finely wrought bronze figure holding the pendulum, was sold to Daniel W. Powers, of Rochester, for $2,550. The articles in the miscellaneous list yielded $10,883 50; sculpture, $8,859 50, and bronzes, $6,116. Altogether the day's sales amounted to $27,123.

The grand total realized from the sale of the Stewart collection amounts to $563,172. Of this sum the pictures brought $513,750, the balance being for books, statuary, bric-à-brac, &c.

THE STEWART CERAMICS.

THE PRICES PAID FOR SÈVRES AND OTHER TREASURES.

The sale of ceramics of the A. T. Stewart collection attracted a large number of persons to the American Art Galleries, in East Twenty-third-street, yesterday, among whom were many ladies. The bidding was general, and some of the rarer pieces called forth a spirited contest for their possession. The prices brought on the average were fair, articles of less value, in comparison, bringing, in many cases, more than those for which Mr. Stewart paid large sums of money. Many dealers were present.

The pieces sold yesterday were Royal Worcester and Royal Sèvres, miscellaneous European ceramics, jewel stands, and jardinières. Over 200 vases and works of art were sold, and $14,500 was realized for them. The highest price obtained was for a pair of royal Sèvres, large vases, with ovoid bodies and flaring, fluted

decks. The four oval medallions on them were painted by E. Apoil, representing garden scenes and landscapes. This pair brought $2,900, after lively bidding.

A pair of large, tall, ovoid vases, revolving on bases of ormolu and porcelain, and decorated with female figures and cupids by C. Laharre, sold for $1,600. Another pair of Sevres, ovoid shape, flaring necks, and bases, bleu du roi glaze, with applied gold ornamentation, sold for $650. The Royal Worcesters brought rather low prices. A pair of Etruscans, 22 by 12, with ornamentation, medallion, cupid, vines, and designs carved in high relief, and decorated in finely blended colors, gold and silver, brought $200. A single Sevres, beaker shaped, with applied ornamentation of floral designs, with bamboo design handles, ivory finish, sold for $125.

Among the miscellaneous objects a liquour set, of French crystal glass, called forth spirited bidding. The glass was of egg-shell texture, engraved and gilt ornamentation, comprising 6 liquour bottles and 18 glasses. It was bought for $150. A pair of jardinieres, 16x22, by Cornu, oval in shape, with carved onyx mountings and ornaments of finely wrought gold, gilt bronze and French cloisonné enamel, sold for $135. A carved ivory vase, 17 by 5½ inches, chalice shaped, with a hunting scene carved in bold relief and repoussé silver mountings, brought $175. The pedestal and flower holder combined, by Cornu, of Paris, of Chinese form, decorated in imitation of cloisonné enamel, 50x15 inches, sold for $350. Another jardiniere, of artistically wrought polished brass, with ornamentations in bold relief, was sold for $200. There was also a jardiniere of globular shape, carved onyx, supported by three birds, that brought $201. A pair of busts in terra cotta, called "The Smile" and "The Frown," brought $104. An easel clock, with decorated Sevres porcelain panel and ormolu mountings, with morocco satin-lined case, brought $140. A covered vase, formed of a large ostrich egg, mounted in silver, was sold for $300. A bust "Minerva," French porcelain, 34 by 21, brought $137 50.

The sale will be continued this afternoon, when Oriental porcelain will be sold, and in the evening the library.

PRICES OF THE PICTURES

SECOND NIGHT OF THE STEWART SALE.

BIDDING MORE SPIRITED AND GOOD PRICES REALIZED IN A NUMBER OF INSTANCES.

People who keep all their money in the savings bank had less business at Chickering Hall last night than at the first night's sale of the Stewart collection of pictures. The best prices ranged the highest. When the business of the evening was figured up it turned out that the assembly had agreed to part with $160,500 for 68 pictures, making the total for the two evenings, $270,625 for 142 pictures.

Many faces there were familiar to everybody. Judge Hilton was the person most diligently sought. He sat next the aisle in one of the rows near the front, and was easily picked out. Judge Horace Russell, who didn't arrive so early, had to adjust himself to a seat far back on the other side of the hall. Marshall Field, L. C. Delmonico, Thomas B. Clark, F. G. Bourne, and Henry T. Chapman all had seats in good view of the centre of the platform. Edward Kearney was also on hand, smiling and expectant, among a host of faces one expects to see at such a gathering, and the professional buyers, as usual, were out in force.

Bidders first began to realize that getting millionaire pictures would not be as easy as sliding down hill when the twelfth picture on the list, "The Begging Monk," by Edouard Zamacois, was offered. It was at once recognized as a gem in its way, and many bidders thought they would like to have it at a moderate figure. If they had only known what they may know now, Jay Gould might have been forced to give up considerably more than $4,400 of his hard-earned savings, the picture falling to him, it is believed, at that price, through the mediation of Mr. Chapman.

After that came a little lull to let bidders get their breath. It had been sufficiently recovered when a picture of a wild horse attacked by a lion, called "The Fight," was put up, and Edward Kearney gave $1,175 for it. A murmur of approbation greeted "The Promenade," by Tortez. When Munkacsy was revealed, after a little humdrum, in his "Visit to the Baby," the audience burst into loud and continued applause, the first of the evening. A two-thousand-dollar bid was instantly offered, followed by an immediate jump to $5,000. Then by $1,000 at a time it went quickly to $8,000, and within five minutes the picture was sold at $8,700.

Bouguereau's "New born Lamb" next commanded general interest, bringing $5,100. Fichal's famous picture, "Going to Mass," had a hard fate. It cost Mr. Stewart $6,000. After a good deal of persuasion a bid was induced for it at $750. Then it crept up to $1,050, when it was declared sold. The bidder failed to appear, and it was brought out again, selling at last for $1,050. "The Godfather's Visit" was after the Munkacsy style, but as Karl Herpfer was the painter it worried along to $1,100 only with difficulty. A pleasing bit of green by Dautigny, representing a scene in late May, occasioned spirited rivalry among the critical and brought easily $7,000. Pictures in the Kiraify style of art found little open favor, "After the Bath," which cost $10,000, bringing $525. "Paradise and the Peri," $225, and "Diana and Her Nymphs," a six-thousand-dollar picture, $725.

When the evening was half over only $57,000 had been realized. Then Meissonier's "Nice," a bright bit, covering 32 by 20 inches, blazed under the light and bidding took a fresh impetus. When the picture sold for $825, a policeman who had been sitting patiently in a front gallery seat, as if waiting for a bargain, started to his feet, clapped on his hat, and swung himself out of the hall with an air of infinite disgust. Gérome's "Gladiator" passed through spirited competition which did not halt until Mr. Bourne secured it for $11,000. The other works whose course under the auctioneer's guidance excited chief interest were Fortuny's "Serpent Charmer," $12,700; the great Meissonier's "At the Barracks," $16,000; Erskine Nicol's "Disputed Boundary," $15,250, and "Environs of Fontainebleau," by F. Erskine Bonheur, a picture as large as the side of an ordinary room, for $17,800, the largest price of the evening, to J. Lawrence Smith, whose wife is the niece of Mrs. Stewart. Bierstadt's "Emerald Pool, White Mountains," for which Mr. Stewart paid $15,000, brought $3,100.

Below is a full list of the pictures sold last evening, with their prices and the names of the purchasers in cases where they were given:

Achenbach, Andreas, "Storm at Sea"	$2,450
Backalowicz, Ladislaus, "Henry V."	350
Backalowicz, Ladislaus, "The Interesting Book"	350
Baugniet, Charles, "The Secret Missive." Bought by Isidor Strauss	225
Becker, Carl, "The Rendezvous"	5,251
Bierstadt, Albert, "Natural Park and Lake, Southern California." Bought by Henry Field, Chicago	2,500
Bierstadt, Albert, "Emerald Pool—White Mountains." Bought by Allen & Co.	3,100
Bodmer, Karl, "Summer Landscape"	350
Boldini, G., "The Washerwoman." Bought by Stanford White	1,475

Bonheur, F. Auguste, "Environs of Fontainebleau." Bought by Mrs. J. Lawrence Smith.....17,800
Bonnefond, Jean C. "The Blacksmith"..... 625
Brodie, J. Lamont. "The Signal"..... 1,075
Brodie, J. Lamont, "The Confession"..... 475
Bossuet, Françoise A., "Spanish Landscape". 300
Bouguereau, William Adolphe, "The New-Born Lamb." Bought by Mrs. J. Lawrence Smith..... 5,100
Boutibonne, Charles Edouard, "Queen Elizabeth and Sir Walter Raleigh"..... 575
Butler, Jr., George B., "A Capri Rose"..... 575
Camphausen, W., "Charles I. and Oliver Cromwell"..... 1,500
Castillione, Giuseppe, "The Villa Torlonia".. 650
Chelminski, Jan, "Off for the Hunt"..... 300
Chelminski, Jan, "Return from the Hunt"..... 300
Clasen, Karl, "Queen Catherine and Cardinal Wolsey." Bought by Isidore' Straus..... 400
Damschreuder, T. T., "The Cavalier's Story." Bought by L. F. Boyce..... 300
Daubigny, C. F., "The End of the Month of May." Bought by Marshall Field, Chicago. 7,900
De Coninck, Pierre, "My Pet"..... 475
Dubufe, Edouard, "Lady and Parrot." Bought by S. A. Coale..... 600
Dubufe, Edouard, "Love's Diversion"..... 475
Ender, Edward, "Schiller at the Court of Weimar"..... 625
Fichel, Eugene Benjamin, "Going to Mass"—Church of St. Sulpice, Eighteenth Century. Bought by Walter Watson..... 1,050
Fortuny, Mariano, "The Serpent Charmer." Bought by S. P. Avery for William Rockafeller.....13,100
Frere, Pierre Edouard, "Dinner Time"..... 2,625
Gérome, Jean Léon, "The Gladiators; or, Pollice Verso." Bought by F. G. Bourne.11,000
Gignoux, Regis, "The White Mountains." Bought by Frederick Layton..... 1,200
Grashof, Otto, "The Cid"..... 525
Gude, Hans Frederick, "A Mountain Torrent"..... 700
Hart, William, "The Golden Hour." Bought by T. B. Clarke..... 3,050
Hasenclever, J. P., "The Politicians"..... 1,025
Herpfer, Karl, "The Godfather's Visit." Bought by Noyes & Co., Boston..... 1,100
Huysmans, F. K., "Oriental Bazaar." Bought by T. O. Bullock..... 175
Jacquet, Jean Gustave, "An Eastern Princess"..... 1,000
Kaemmerer, Frederick H., "The Croquet Party"..... 2,400
Kellogg, M. K., "After the Bath"..... 525
Leu, August Willem, "Norwegian Landscape"..... 750
Lentze, Emmanuel, "Paradise and the Peri". 225
Lindlar, A., "A Cascade"..... 425
Meissonier, Jean Charles, "Nice." Bought by a "Mr. Austin"..... 825
Meissonier, Jean Louis Ernest, "At the Barracks." Bought by Knoedler & Co.....16,000
Merle, Hugues, "Benedick and Beatrice." Bought by Frederick Layton, Milwaukee. 2,150
Michetti, P., "A Misty Morning, Rome"..... 1,100
Munkacsy, M. de, "A Visit to the Baby." Bought by Judge Horace Russell..... 8,700
Nittis, J. de, "Bois de Boulogne—Return from the Races"..... 1,425
Nicol, Erskine, "The Disputed Boundary." Bought by Thomas B. Clarke.....15,250
Outin, P., "On the Cliff"..... 900
Richter, Edouard, "An Oriental Peddler Showing his Wares"..... 725
Schlesinger, Henri G., "Peek-a-Boo"..... 325
Schlosser, Karl, "The First Smoke." Bought by Allien & Co..... 1,050
Simonetti, Cavaliere Attilio, "La Femme Galant"..... 900
Sohn, Karl Ferdinand, "Diana and Her Nymphs." Bought by D. W. Powers, Rochester..... 725
Stewart, Jules L., "When Men Prove Untrue"..... 325
Tait, Arthur F., "Grouse"..... 300
Tortes, V., "The Promenade—A Lady of the Time of the Directory." Bought by S. A. Coale..... 750
Verboeckhoven, E. J., "The Fight." Bought by Ed Kearney..... 1,175
Verhas, Jan, "Flowers"..... 375
Valles, Lorenzo, "La Tentation"..... 625
Vernet, E. J. Horace, "Triumph of Julius Cæsar." Bought by Heber R. Bishop..... 2,300
Von Bremen, Meyer J. G., "The Kind Sister." Bought by Marshall Field..... 4,450
Willems, Florent, "The Invalid." Bought by L. Crist Delmonico..... 925
Yvon, Adolphe, "From Solferino"..... 1,000
Zamacois, Eduouard, "The Begging Monk." Bought by Henry T. Chapman, Jr..... 4,400
Ziem, Felix, "Quai del Schiavoni"..... 1,350

SELLING BOOKS AND SERVICES.

GOOD PRICES BEING REALIZED AT THE STEWART ESTATE SALES.

The Stewart silverware and cut-glass table services were sold yesterday at the American Art Galleries. The bidding was good on the whole, and the prices obtained, though not in any case phenomenal, probably fairly represented the present value of the articles sold. The most exciting competition took place in the sale of a rich cut-glass table service by Baccarat, Paris, of a boldly cut diamond pattern and mounted in ormolu. This service consisted of an elaborate oval-shaped centre piece, four large fruit stands, four low compotes, and two flower and confection stands combined—in all 11 pieces. It was finally bought by Mr. John R. McLean, the well known Cincinnati journalist, at $1,330. This was the highest price obtained for any one lot.

Eight table services in Sèvres, Copeland, and French porcelain brought from $475 to $91 80 each, the highest of these being a breakfast and dinner service of Sèvres porcelain of finest pâte tendre texture, with the crest of Napoleon III. in gold and numbering 125 pieces. Mr. McLean also bought a dessert service by Honoré, Paris, which was decorated with fruits and flowers, blue and gold borders, with cameo medallions, and numbered 177 pieces. For this he paid $165. Of the engraved glassware two claret pitchers with mountings and handles of repoussé silver brought the highest prices, going to Mr. St. John for $29 each.

Of the sterling silverware two claret jugs of Oriental design, with bold repoussé ornamentation, bacchanalian subject, measuring 13 by 8½ inches, brought $257 and $250, and were bought by Mr. F. W. Savin. These jugs were made by Tiffany a short time since and are said to have cost Mrs. Stewart $500 apiece. A dinner service of English triple plate, numbering 13 pieces, was sold in parts for $594 50. Two sterling silver vases by Tiffany, one 29 by 14 inches, the other 16 by 5 inches, were sold for $270 and $105.

The total amount realized yesterday on the silver, glass, and porcelain table services was $9,926 47.

In the evening the second installment of the Stewart library was sold at the Art Galleries. Some handsome editions of standard works brought fair prices. Among these were Fielding's works, in 10 volumes, which went for $35; a volume of 146 of Flaxman's classical designs, for $27; Froude's "History of England," in 12 volumes, for $42; Gibbon's "Decline and Fall," in 12 volumes, for $24; Goldsmith's works, in 4 volumes, for $13; Bryant's "Iliad" and "Odyssey," in 4 volumes, for $17; Victor Hugo's complete works, in 18 volumes, for $36; Washington Irving's works, in 17 volumes, for $42 50; the "Works and Life of Josephus," by William Whiston, M. A., in 2 volumes, for $20, and the "Works of John Milton," in 8 volumes, for $24.

Most of the buyers present were dealers, and only once or twice was the bidding allowed to become exciting. The most prolonged contest was aroused by "Finden's Royal Gallery of British Art," an atlas folio, half morocco, gilt edges, containing 48 superb line engravings after Turner, Collins, Redgrave, Cooper, and other English artists. This work was started at the modest price of $5, and came very near being knocked down at $17. It, however, suddenly became popular, and finally went for $72. The highest price for any lot was brought by a nine-volume edition of Lord Kingsborough's "Antiquities of Mexico," containing over 1,000 large plates of Mexican architecture, art, re-

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ligion, &c., which went to a Mr. Lord for $738. The next highest was "Napoleon's Egypt," in 35 volumes, half-calf, and published in Paris 1821. This went to Mr. Deane for $385.

The total amount realized last evening from the library was $3,319. The sale will continue this evening at 8 o'clock. The sale of sculpture, art furniture, and bronzes will begin this afternoon at 2:30 o'clock at the American Art Galleries, East Twenty-third-street.

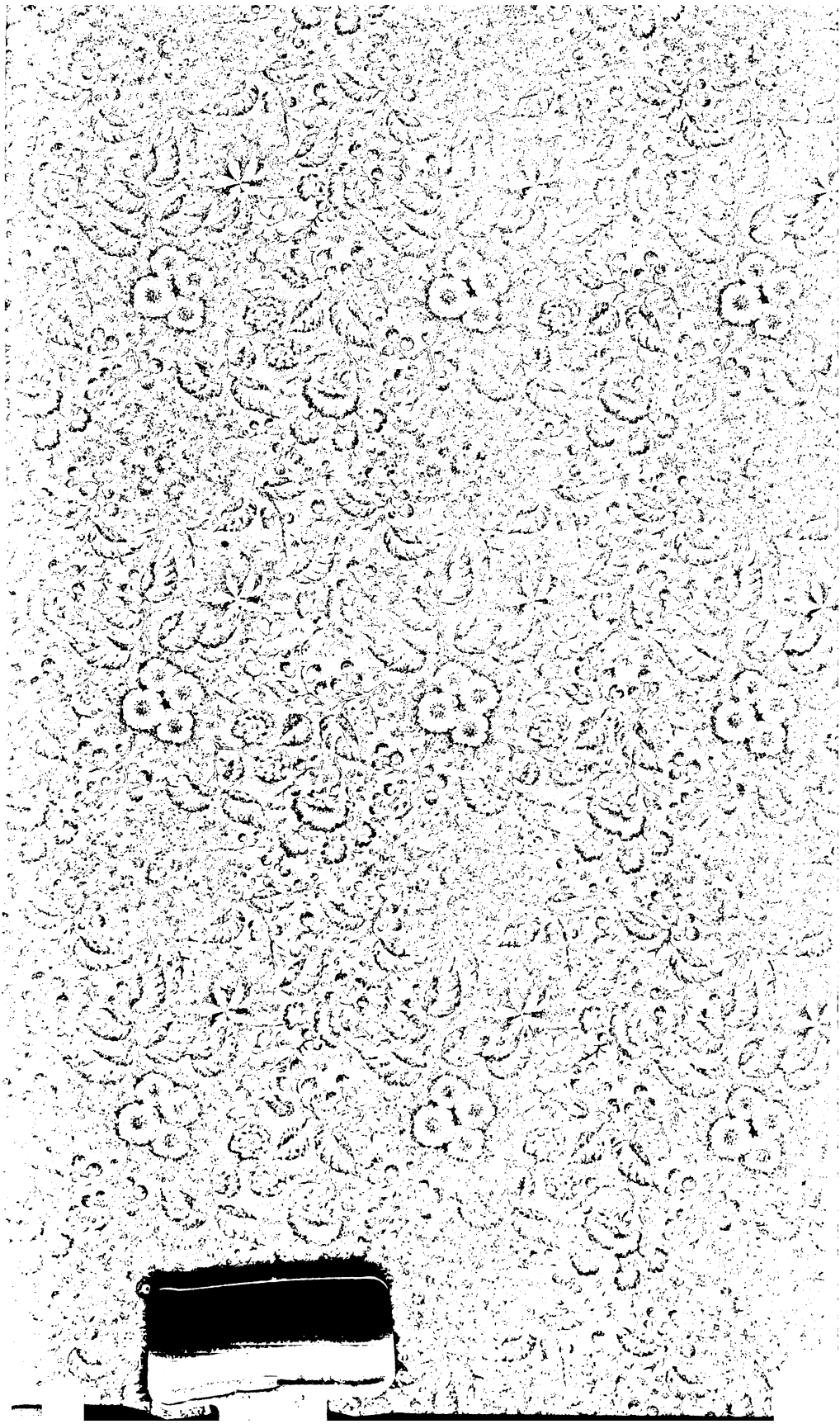
STEWART'S TREASURES.

PRICES OBTAINED FOR JAPANESE WARE AND FOR THE LIBRARY.

The sale of the Stewart collection was continued yesterday at the American Art Galleries, in East Twenty-third-street. A number of Japanese porcelains, Chinese porcelains, and Cloisonné enamels, and a collection of miscellaneous *objets d'art* sold for very fair prices on the average. A pair of mammoth vases of Chinese porcelain, tall and cylindrical in form, decorated in panels with numerous mandarin figures and interior views, and with birds, flowers, and fruit painted in brilliant colors on other portions, with figures and Dog Foo for handles, 55 by 15 inches, brought $305. This pair of vases was from the Centennial Exhibition.

A pair of very large temple jars, also imported for the Centennial Exhibition, and of Satsuma faience, of bold ovoid shape with outer surface of carved basket-work design, with artistic decoration of flying storks, pine and bamboo trees, in finely combined colors and gold, height 34 inches, brought $205. A traveling clock, with gold gilt case, with fine Limoges enamel panels and an alarm attachment, sold for $125. A pair of gas standards of carved wood and enameled Oriental figures, richly ornamented, 7 feet in height, sold for $150. A pair of very large vases, Chinese porcelain, cobalt blue glaze, with ornamentation in white, brought $200. The total amount of the sale was about $6,000. This afternoon, at 2:30 o'clock, the sterling silverware, cut and engraved glass, Sèvres and other table service will come under the hammer.

Last evening the sale of the Stewart library began. The greatest attention was paid to the fine specimen of the original edition of Audubon's "Birds of America." This work, in nine volumes, four of elephant folio, the five of the letterpress in imperial octavo, was bound in half morocco, and was published in London by the author, 1827-30. It finally went to C. Van A. Siedell for $1,350, or $150 a volume. Audubon and Backman's "Viviparous Quadrupeds of North America," first edition, New-York, 1845-8, six volumes, sold for $252, or $42 a volume. Next to the highest price for any one volume was paid for "Cicero's Cator Major; or, His Discourse of Old Age, with Explanatory Notes. Translated by Judge James Logan." This copy is a rare production of the press of Benjamin Franklin, and was printed in Philadelphia 1744. It was sold to R. E. Moore for $96. George Catlin's "North American Indian Portfolio" of plates of "Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America" brought $40. Eighteen fine proof etchings on satin, after choice examples of Alma-Tadema, Détaille, Munkacsy, Henner, Knaus, and others, brought $67 50. An "Expression of Gratitude for a Gift of Fifty Thousand Dollar. from A. T. Stewart, Esq.," to the city of Chicago at the time of the fire sold for $17. The total of last evening's sale was about $5,000. The sale will be continued this evening at 8 o'clock.



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